

# Section 11 Graphic design

## Guiding Faculty

Albert Dorne, Founder  
[1904-1965]

Norman Rockwell  
Al Parker  
Ben Stahl  
Stevan Dohanos  
Jon Whitcomb  
Robert Fawcett  
Peter Helck  
Austin Briggs  
Harold Von Schmidt  
George Giusti  
Fred Ludekens  
Bernard Fuchs  
Bob Peak  
Tom Allen  
Lorraine Fox  
Franklin McMahon

Ben Shahn  
Doris Lee  
Dong Kingman  
Arnold Blanch  
Adolf Dehn  
Fletcher Martin  
Will Barnet  
Syd Solomon  
Julian Levi  
Joseph Hirsch

Milton Caniff  
Al Capp  
Dick Cavalli  
Whitney Darrow, Jr.  
Rube Goldberg  
Harry Haenigsen  
Willard Mullin  
Virgil Partch  
Barney Tobey









Paleolithic cave paintings  
Archives Photographiques, Paris

Whether early craftsmen were painting to entertain, to tell a story, or because of a need to create, their cave drawings can be considered graphic design: they left us a message; they reported on life as it was thousands of years ago.

## Bull's-eye


If you were playing the word-association game and someone pitched you "graphic," you could toss back "explicit" — "vivid" — "direct." That's why "graphic" is used in talking about the kind of art you'll be learning about in this section.

Graphic design hits a target: it delivers a message, quickly and definitely. Studying the following pages, you'll find out how you can describe with your art what's inside a box of cookies, between the covers of a magazine, under the hood of a car; what a movie or TV show is about, the plot of a book, and an endless number of things.

You know from what you've studied in preceding sections that man has always expressed himself in works of art. Before he learned to write, he left an historical record in pictures. That was graphic art.

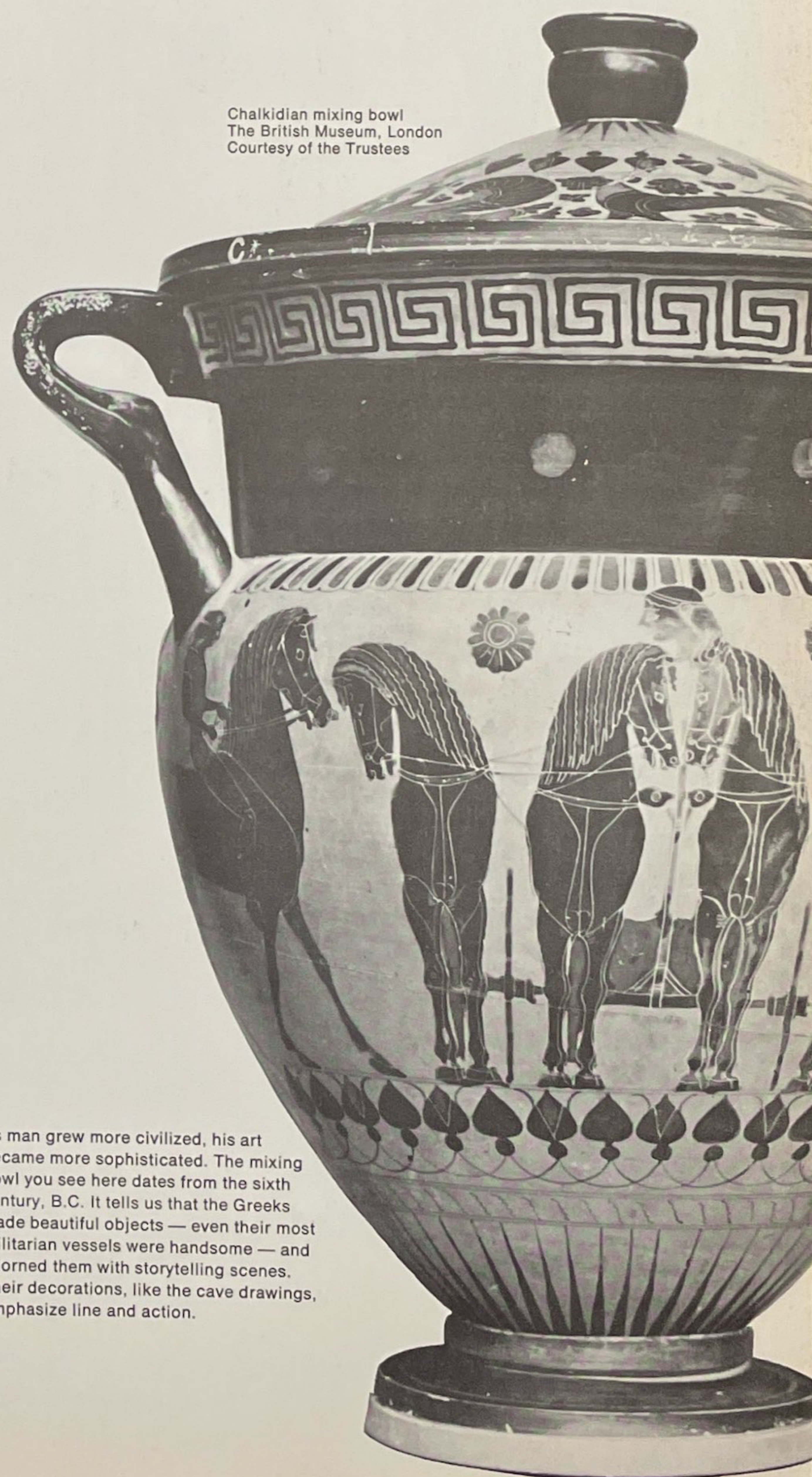
From prehistoric times through the present day, the artist has always been a pretty influential member of society. Because he *portrays* his ideas, the public sees through his eyes.

In early days, the designer fashioned amulets and other magic devices to invoke the help of the gods and to ward off evil spirits. He made and decorated tools and ammunition, too. Flint and bone implements and weapons from the late Paleolithic period are adorned with designs of lines, dots, crosses, and spirals. During the Bronze Age, the artist was busier than ever. Then sword blades and lance points, helmets and shields (as well as all kinds of personal ornaments) were artistically fashioned. Akkadian art celebrates the heroic deeds of kings and military leaders who defeated the Sumerians.

When Christians were being persecuted in the days of the Roman Empire, graphic design had a role to play. The followers of Jesus congregated underground in catacombs. To identify each other, to indicate where and when it was safe to meet, they used this symbol: 

You'll find that symbols are very important in graphic design — or what is also called "applied art." As a student, you've applied art. You've made posters, maybe decorations for a school dance. You might have had a hand in designing ornaments for festive occasions, Christmas and Easter. These activities are different from easel painting, from "art for art's sake."

Graphic design, then, is art that delivers a message — sometimes your own, often somebody else's. But since whatever you create is yours, the finished design is *you*, just as though you were painting a self-portrait.

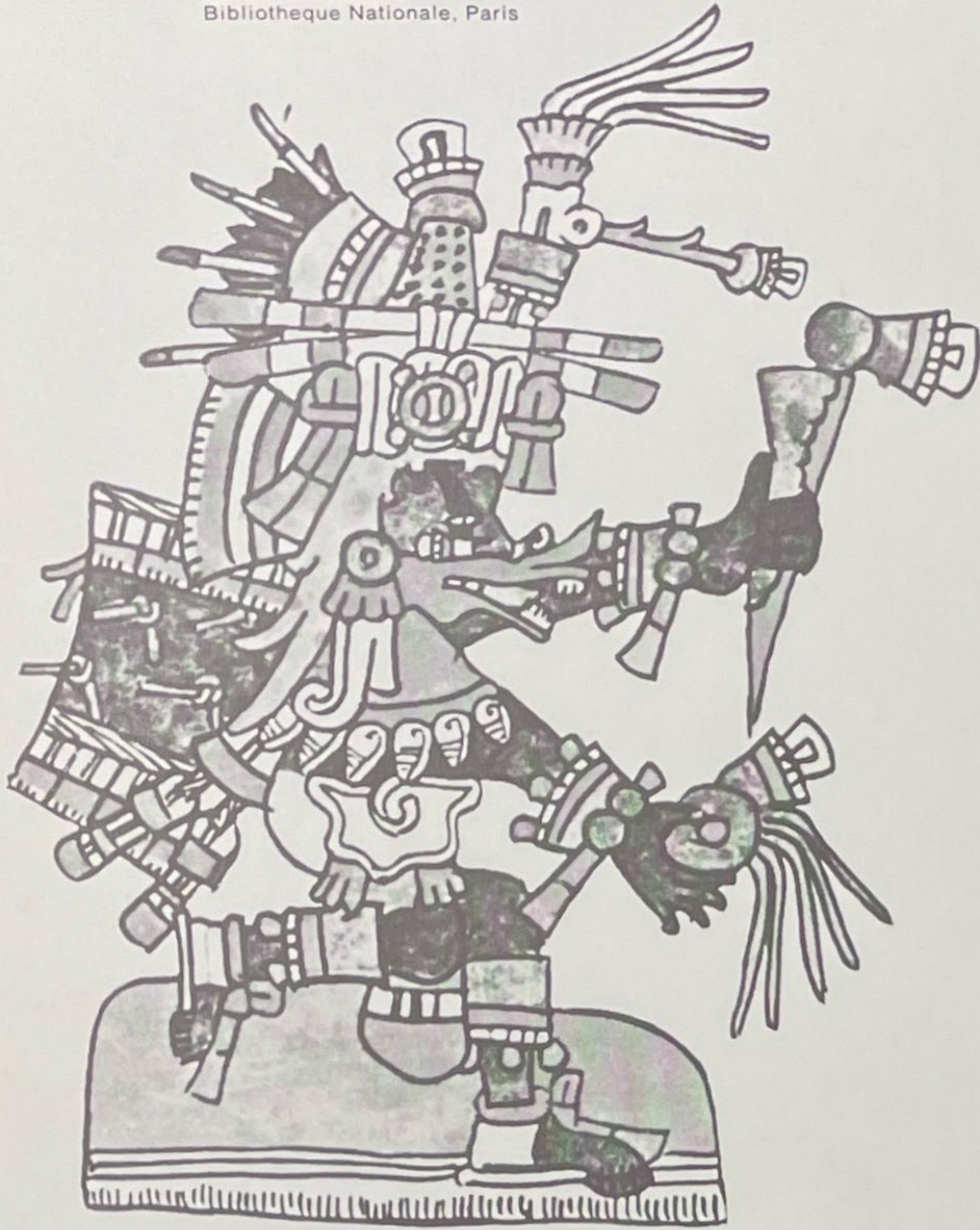


Chalkidian mixing bowl  
The British Museum, London  
Courtesy of the Trustees

As man grew more civilized, his art became more sophisticated. The mixing bowl you see here dates from the sixth century, B.C. It tells us that the Greeks made beautiful objects — even their most utilitarian vessels were handsome — and adorned them with storytelling scenes. Their decorations, like the cave drawings, emphasize line and action.



Quetzalcoatl Aztec  
Bibliothèque Nationale, Paris



A graphic depiction of an Aztec god, one of twenty deities the Indians chose to rule each week. The Lord of Day is shown here as he appears on a sixteenth-century Indian calendar, in a costume symbolic of special ceremonies.

St. Mark and the Four Evangelist Symbols from Irish Gospel Book  
Stiftsbibliothek, St. Gallen, Switzerland



Here is a page from an Irish Gospel book, painted sometime during the eighth century. It portrays St. Mark flanked by symbols representing himself and the other Evangelists — Matthew, Luke and John.

## The artist in times long gone...

Moving on through history, we find art at work in every part of the world, in all eras. Even during the Dark Ages, monks were writing and illuminating manuscripts. On our own continent, the Indians of Mexico were inventing written languages, creating books, and making calendars — all of which they decorated with symbolic designs.

There was a revival of literature, art, and general progress from the fourteenth through the sixteenth centuries. During this period, Leonardo da Vinci produced marvelous works in all mediums. Among them were his notebooks, which he illustrated graphically with his visions of future wonders. And Michelangelo Buonarroti, another giant, was painting titanic images — in the Sistine Chapel — including his ideas of God's act of creation.

In the centuries after the Renaissance, art continued to flourish. Artists everywhere began to search for new mediums, new ways to use colors and shapes. In the eighteenth century, they invented and began to experiment with a new way of printing called "lithography." When Henri de Toulouse-Lautrec made his first lithograph in 1891, he became one of a small group who produced posters that were works of art. They still are.

Couverture de l'Estampe Originale, Toulouse-Lautrec  
From the original lithograph in the collection of Local One,  
Amalgamated Lithographers of America, New York



The lithograph at right shows the entertainer Jane Avril studying a print by her friend, Toulouse-Lautrec. In ten years, he made over three hundred and fifty big ones (most in several colors) and many small ones. This great man had a special talent for communicating. There were other illustrious artists in France in his time, but Lautrec, more than any of them, makes us feel the spirit of Paris as it was during his brief life, 1864 to 1901.





The poster above was designed by a famous French artist, A. M. Cassandre, in 1925, for the newspaper *L'Intransigeant*.

*L'Intransigeant*, A. M. Cassandre  
Philadelphia Museum of Art  
A. E. Gallatin Collection

## ... and early in the twentieth century

Following Lautrec's blazed trail, other designers began to use posters as a medium of expression in the nineteen-twenties. And advertisers began to depend heavily on artists to cry their wares.

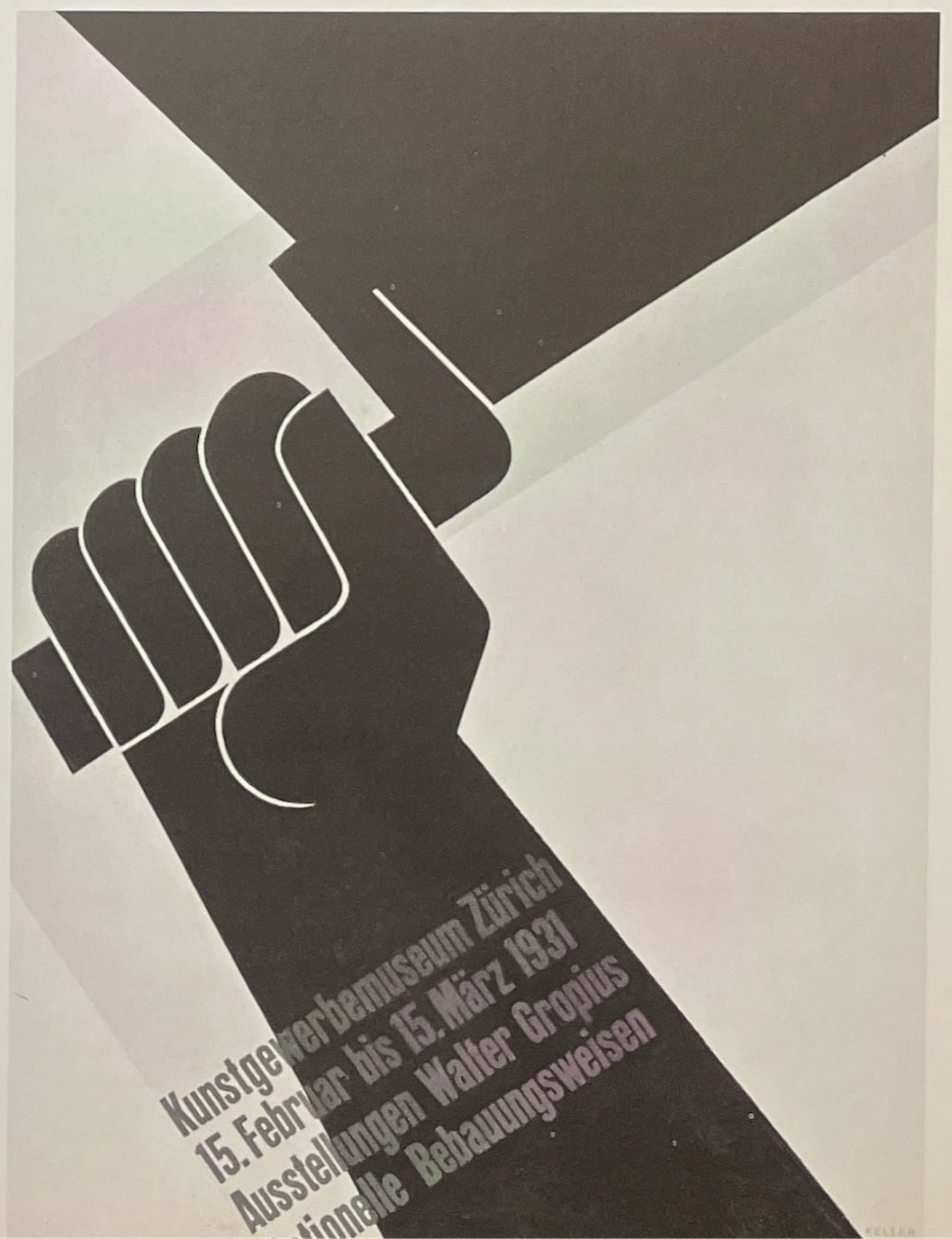
Study the pictures on this page, and you'll see why. An effective poster is the most direct statement in all applied art. Whenever you make one, keep in mind that a good poster should be like a telegram: it should attract attention and inform instantly.

This kind of art is bold and brisk, stripped of nonessentials. If your picture has graphic punch, you'll require a minimum of copy.

These posters, each an incisive statement, are universal in appeal. Try to make your designs just as clear.

Ernst Keller made the powerful poster at right for an art exhibition in Zurich, 1931. The works on display were all by Walter Gropius, eminent architect and founder of a school of design.

Poster by Ernst Keller  
Kunstgewerbemuseum, Zurich



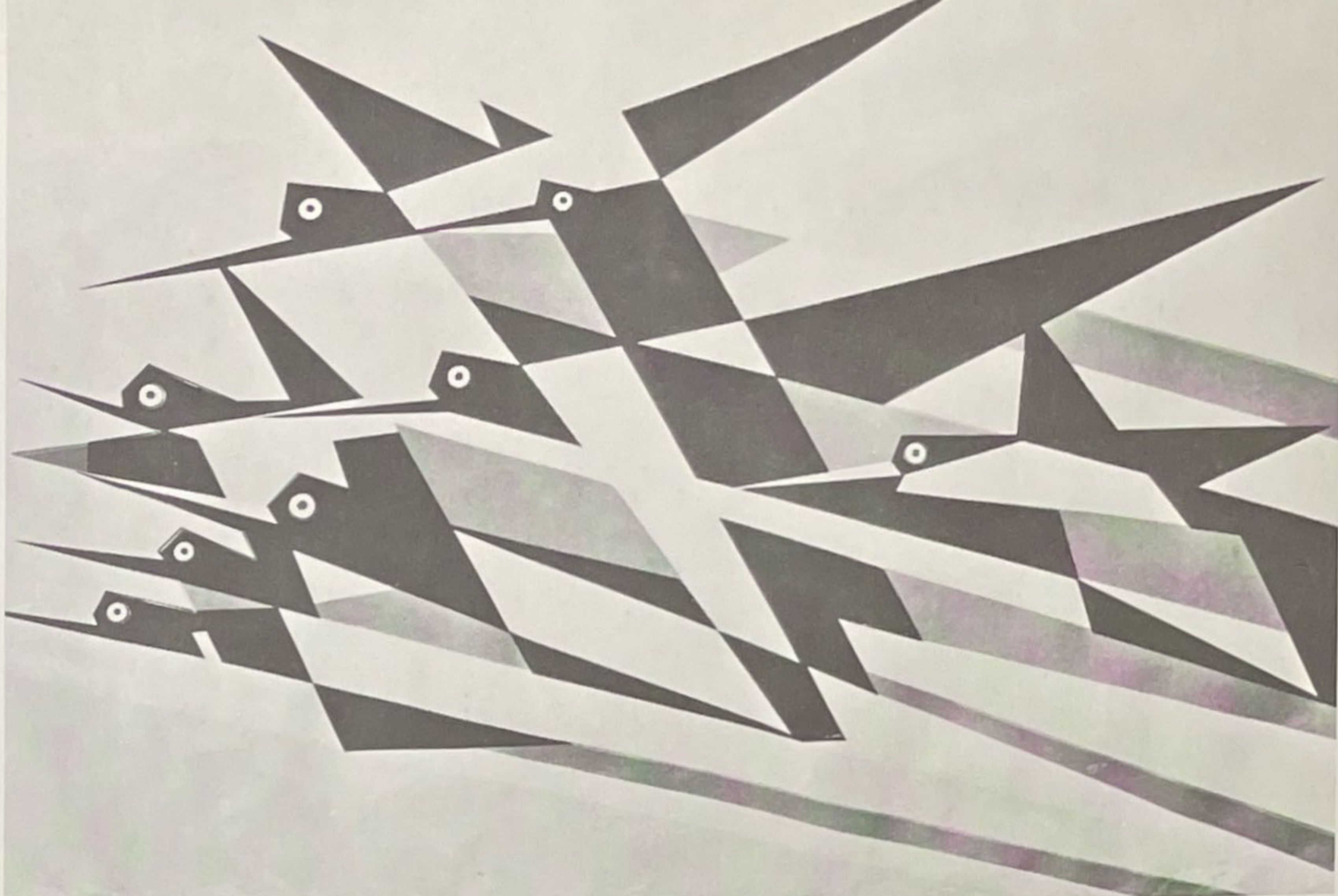




E. McKnight Kauffer's *The Early Bird* is made up of opposing lines. Because the dominant ones draw the eye up, the composition epitomizes flight, soaring. This was painted in 1919, but it has the timeless quality of all true art.



Herbert Leupin makes an exclamation point of a rolled newspaper and a drawing of the world. Placing it on the diagonal, the artist adds to the excitement of the design. This is a poster for a Swiss newspaper, *Die Weltwoche*.



Collection The Museum of Modern Art, New York



Collection The Museum of Modern Art, New York  
Gift of Pro-Helvetic

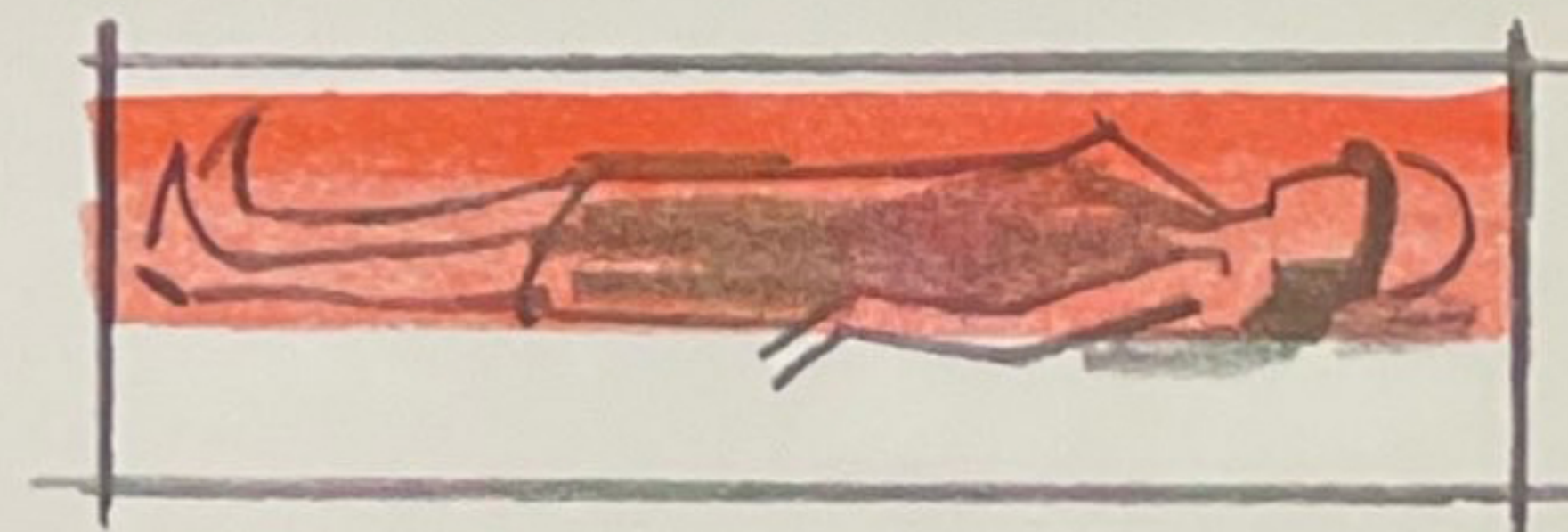
## Basic shapes in design...

Back in Section 4, you learned that a picture is built on an arrangement of shapes that you control. Keeping that principle in mind, look at the designs on these pages.

You'll see that the artist, in each case, has built a picture on simple elements. When you make a poster, search for a strong, central shape that expresses your idea best and make that the underlying structure of your design.

Naturally, you are free to depart from this formula, but it's a good jumping-off place. It will give your poster unity and emphasis. A simple symbol, placed in a particular position, can evoke definite feelings.

The horizontal line of the lady and the type combine to make a telling and funny point. The customer will be knocked flat with surprise at the low cost of clothing sold by the store advertising in this poster.

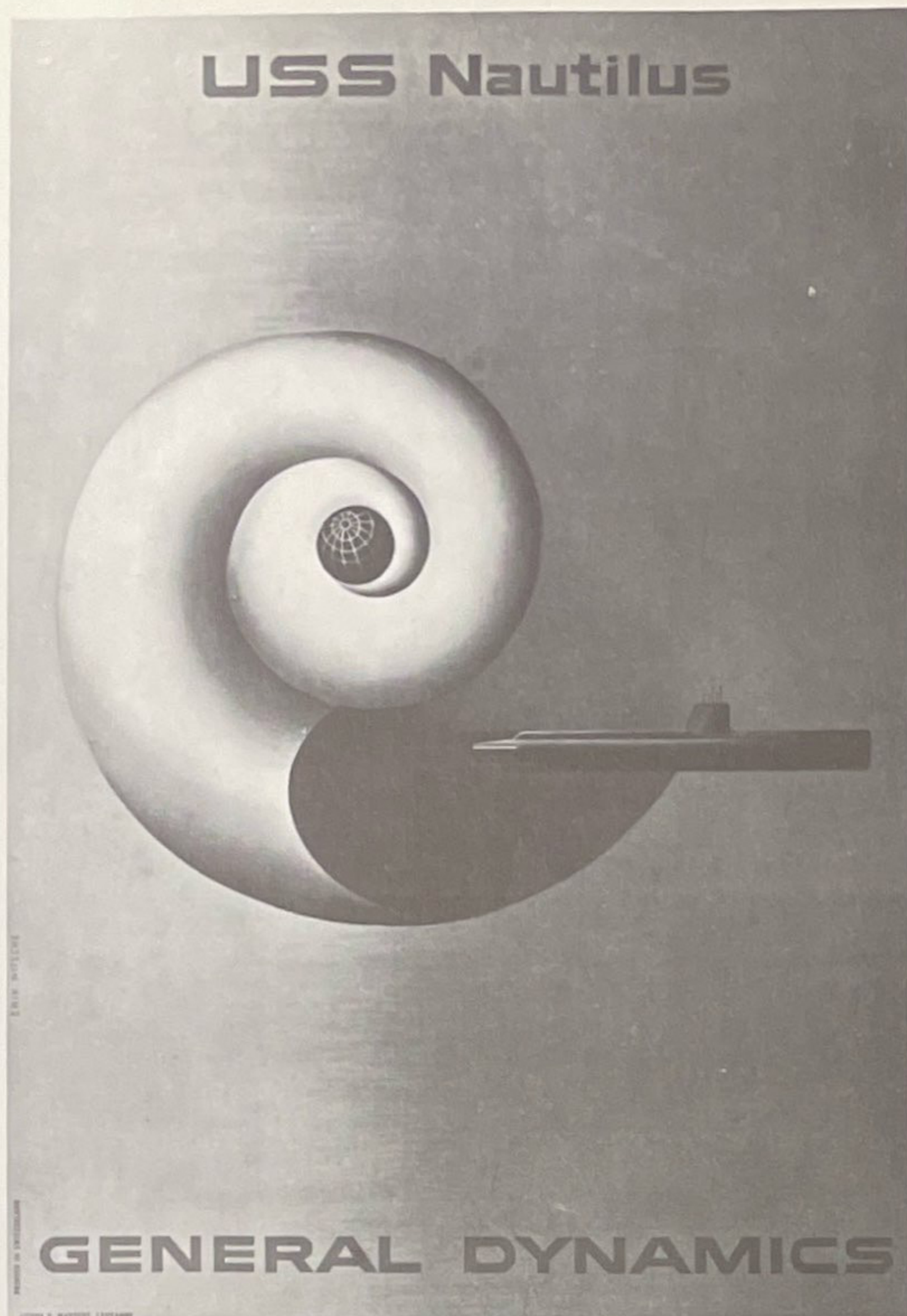


Advertisement for Ohrbach's  
Courtesy Doyle Dane Bernbach Inc.



Wait 'til you see the prices at Ohrbach's La Mirada.





Here, Erik Nitsche winds the circle into a chambered nautilus. The poster, reminds us that General Dynamics is involved in the production of atomic submarines.



## ...what would you make of them?

Do these examples convince you that economy and simplicity are the main ingredients of telling poster designs? We hope so — and now see what posters of your own you can create, based on these diagrams.

Don't try for finished art. With a felt marker or chalk, make broad, decisive strokes that sketch an idea for a poster. Do one based on each of the symbols shown here. Develop your own single theme for every one, and rely on your imagination to give you the best way of illustrating it.

Try to make your designs just as incisive as the posters on these pages: remember that to *catch the eye* is the first purpose of your design. Make it arresting — and memorable.

Tom Eckersley, an English artist, used the vertical line in the safety poster here. It's a straight, unembellished warning.



Poster for an exhibition on the Martyrdom of Warsaw at the Grand Palais of Paris, Paul Colin  
Courtesy of the artist

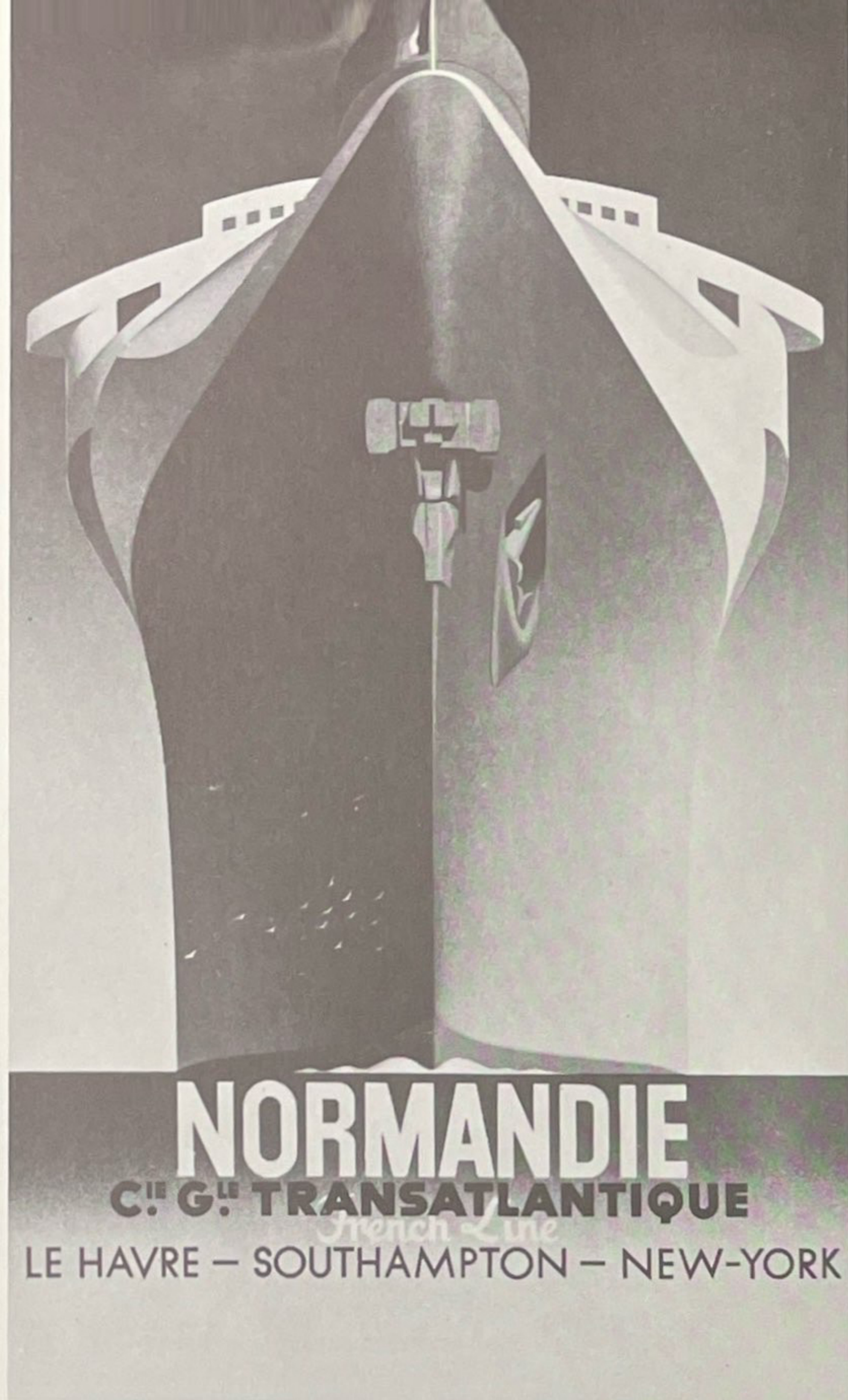


This drawing by Paul Colin interprets a woman's body as a combination of horizontal and vertical lines. The skeletal quality of the figure symbolizes the ruins of Warsaw; the poster aroused instant anger, sympathy, a desire to help. Like a good short story, this illustration contains all it needs to tell a tale — and no more.

Courtesy of the artist





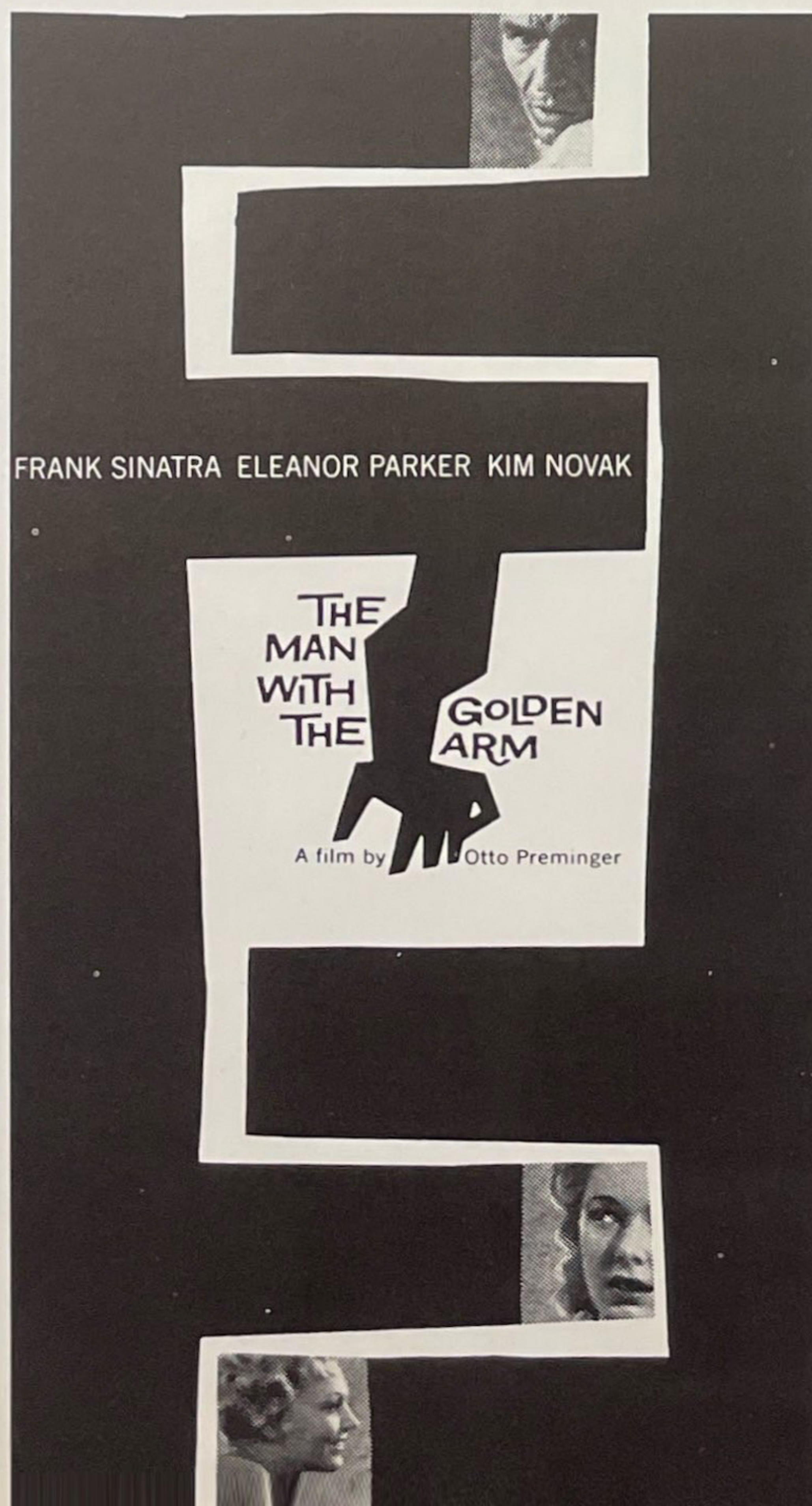


Poster by A. M. Cassandre  
Courtesy Foster and Kleiser Division of Metromedia, Inc.



© 1960, The Curtis Publishing Company

Poster for *The Man with the Golden Arm*, Saul Bass  
Courtesy Saul Bass and Associates, Inc.



## Art is applied everywhere

What you see on these pages is a mere hint of the diversity of ways in which today's designer is at work. What you don't see is the groundwork of these designs: like the framework of a building, the artist's thinking and experimenting is there — but invisible.

Cassandre's poster (*above, left*) presents a ship from an angle that dramatizes its huge size and dominance over the forces of the sea; the design also suggests the luxury and excitement of ocean travel.

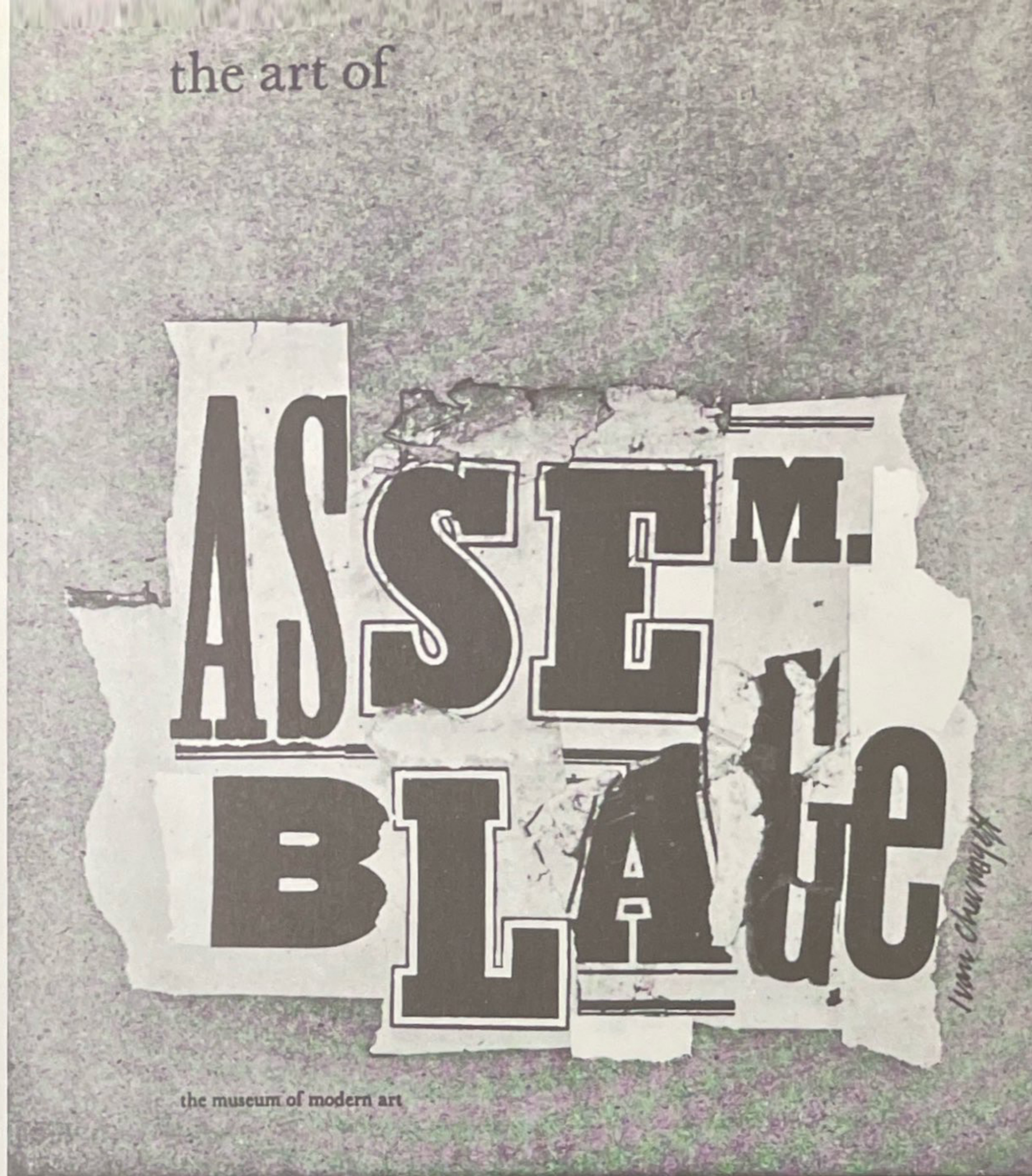
Saul Bass's poster (*left*) for the movie *The Man with the Golden Arm* shows a broken, disembodied limb which typifies the hopeless state of a drug addict.

The magazine cover (*above, right*) is by George Giusti. He's another artist who spends most of his time trying out different ideas before he decides on the best way to carry out an assignment. Here he expresses Rome, unmistakably. What else might he have painted: The Seven Hills? Maybe St. Peter's?

But the magazine shopper might not have time to count the hills. And St. Peter's, though a valid representation of The Holy City, doesn't really indicate Roman antiquity; the city was there centuries before the establishment of Christianity. Giusti decided that, for him, there was one special illustration that would symbolize most directly The Eternal City. He painted its founders, Romulus and Remus, being suckled by the wolf.

You learned in early school days about the fabled twins; this illustration shows the ancient origins of the city. And Giusti's thoroughly up-to-date rendering of the old theme implies continuity. At one glance, we are reminded that Rome is one of the oldest and still one of the liveliest cities in the world.

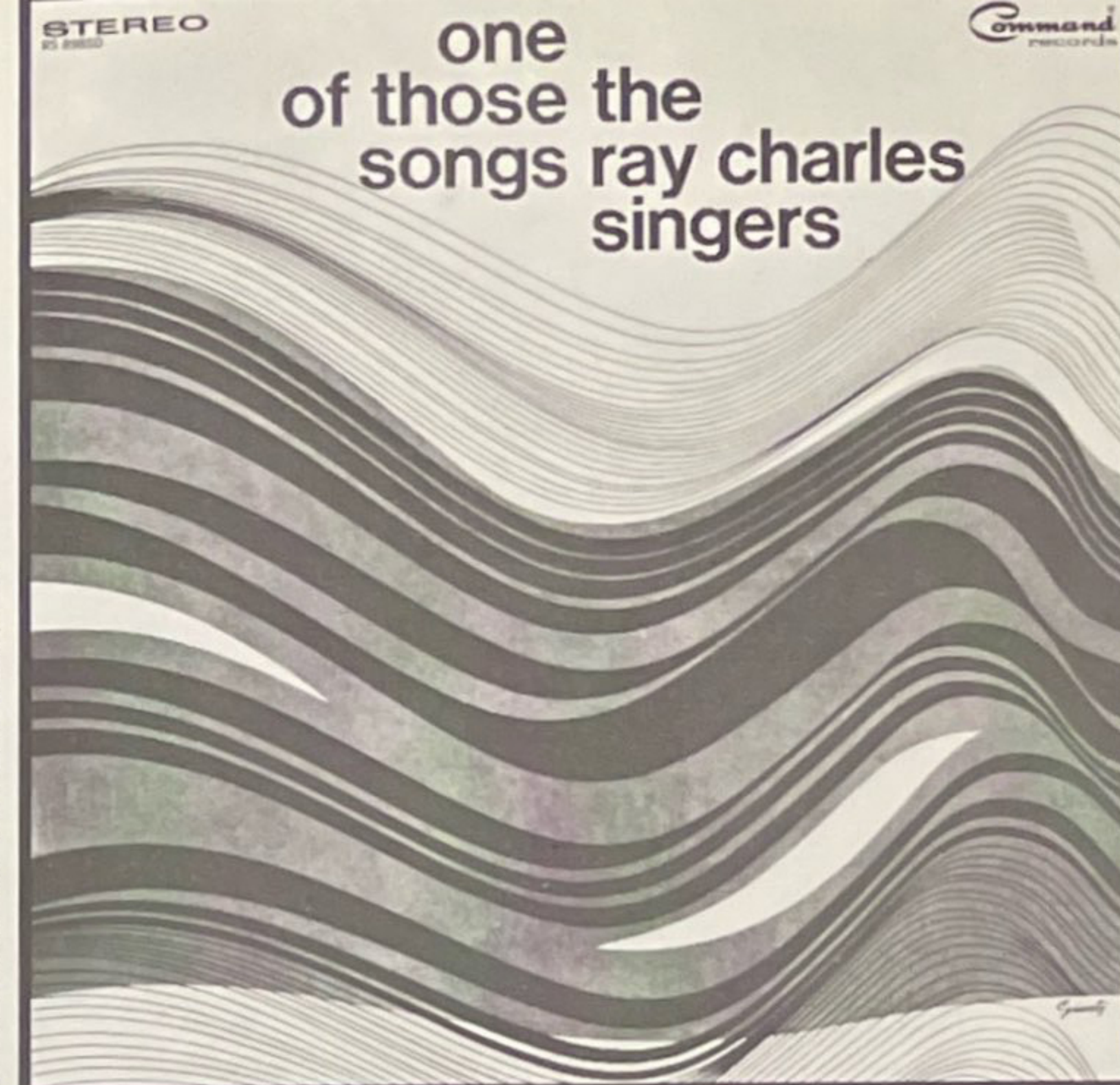




Ivan Chermayeff designed this catalogue cover to suggest the contents of a retrospective exhibition of collages and other works of art that are assembled rather than painted, drawn, or carved.

Cover for The Museum of Modern Art publication *The Art of Assemblage*, by William C. Seitz  
Designer: Ivan Chermayeff  
Collection The Museum of Modern Art, New York

Jacket for Command album 898, George Giusti  
© 1966 Grand Award Record Co., Inc.



This record-album cover by George Giusti uses a design based on sound waves; their arrangement creates a lyrical feeling right in character with the music provided by the Ray Charles Singers.



Ben Shahn designed this cover for a TV circular. The wheat represents the harvest to be gleaned by television advertisers.

## Designers still influence, educate and entertain

You've probably concluded, rightly, that the graphic artist of today is enormously influential. His field ranges all the way from postage stamps to billboards and takes in every size, shape, and purpose in between.

We've chosen these expert examples of applied art to show you the unlimited possibilities in modern design — and because we believe they'll inspire you to think originally.

Josef Albers says, "To design is/ to plan and to organize, to order, to relate, and to control./ In short it embraces/ all means opposing disorder and accident./ Therefore it signifies/ a human need/ and qualifies man's/ thinking and doing."

That's what these artists are telling you, in *pictures*. You do that, too!

Animated trailer  
Designer: Kenneth Brown, BBC Television



Here's one frame of an animated announcement, designed by Kenneth Brown for BBC Television. The picture is evolved from an ingenious use of light bulbs set in a gridwork; some are left dark, others are turned on.

Herb Lubalin demonstrates in this ad the magic of the designer. He combines photography and type to make a vivid point.

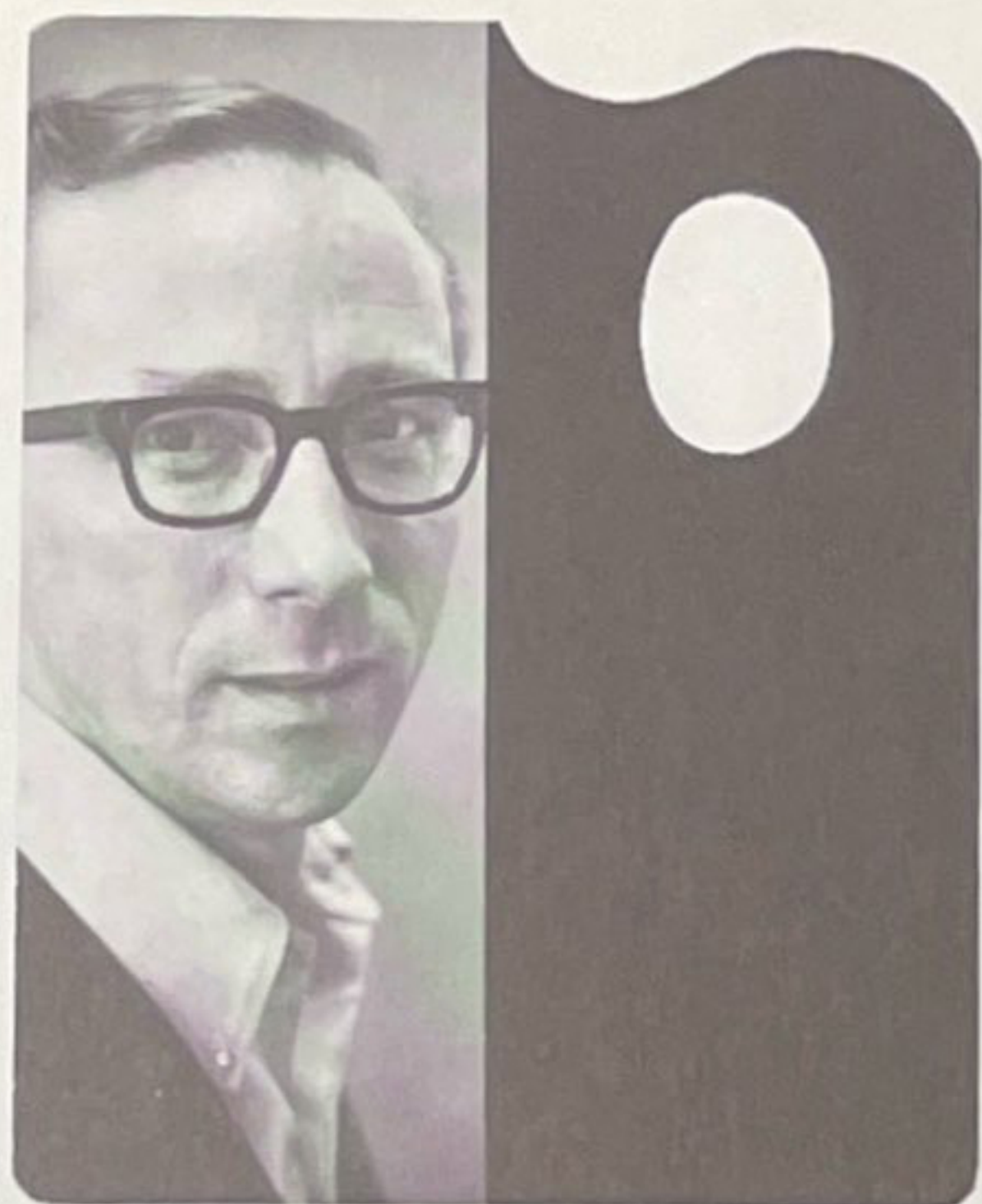
Sudler & Hennessey ad  
Art Director/Copywriter: Herb Lubalin  
Photographer: Carl Fischer







Here's a picture of a man — that's all it is. It doesn't tell much about him.



When we add a paintbrush or a palette to our photograph, you know this man is an artist.



## Use your head— and someone else's!

As a designer, you'll invent, improvise, and combine techniques. We're stressing the symbol in this section, because of its value as a decoration and its speed in delivering a message. In applied art, always decide first on your subject and what you want your design to say about it. Then search for a typical image to illustrate your theme.

In this exercise, the subject is you. Here, combine techniques as we have on this page. You'll need several snapshots of yourself, each pasted on a separate sheet of plain paper. On one, surround your head with an ink or pencil drawing that telegraphs one of your interests: a sport, stamp collecting, or sewing. On others, symbolize different aspects of your personality — use cut and torn paper collages, paint, and any other medium. Here's a chance, incidentally, to show your sense of humor: you could make yourself King of England, if you felt like it, a lion tamer, or a movie star.

When you've "said" all you care to about yourself, use the same techniques to describe your friends, or pictures of people in the public eye, cut from magazines or newspapers.



This design could be interpreted as a family tree: our subject is now a husband and father.



Now our man is with another person, against a background of cogs. This symbol shouts that they're big wheels in an organization.





George Giusti  
Reprinted with permission from *The Saturday Evening Post*  
© 1966, The Curtis Publishing Company



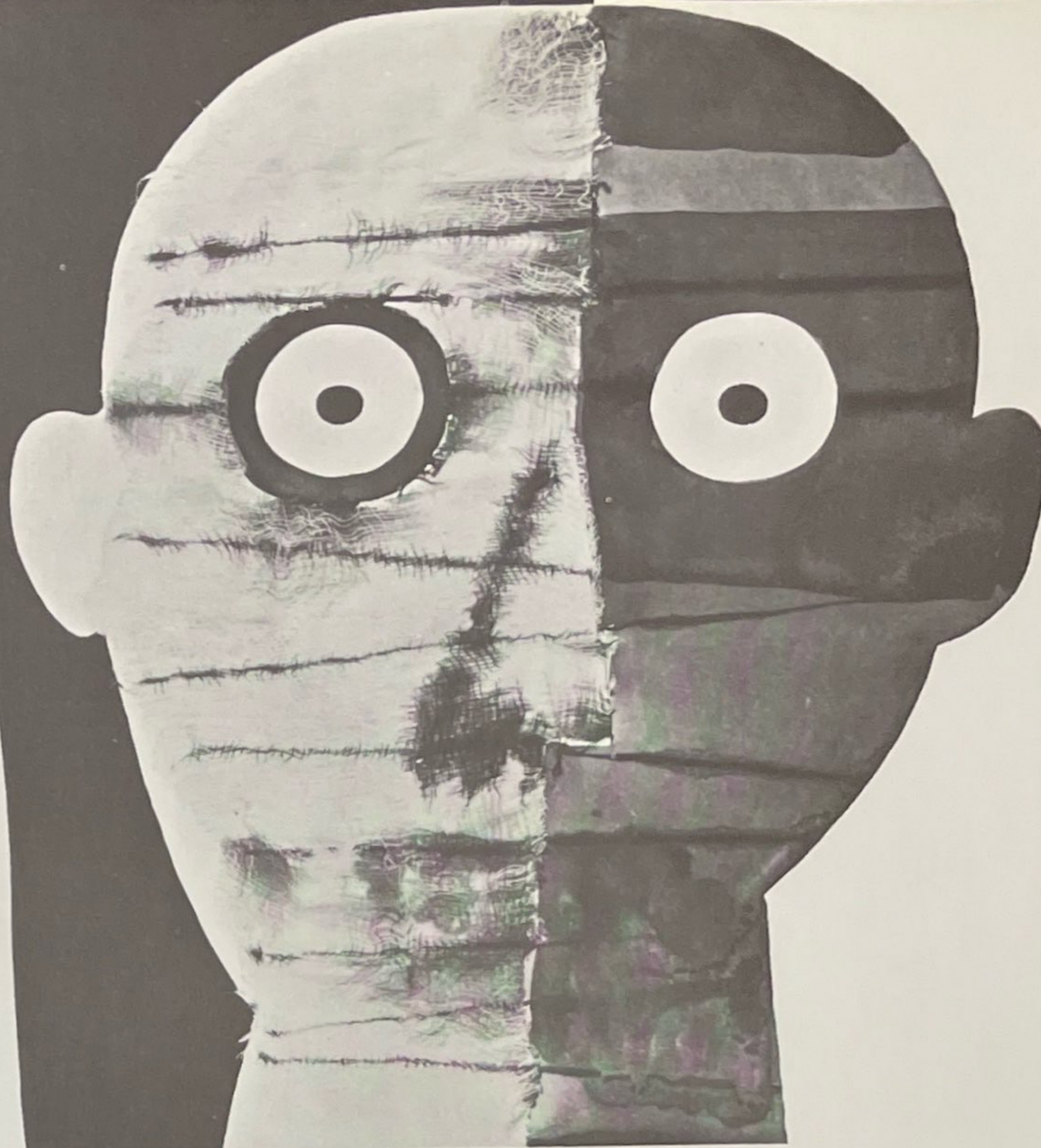
### More picture stories

At the top of this page are three additional interpretations of the human head. All are from the hands of George Giusti.

The face on the cover for *Graphis*, upper left, is a photo of a torn-paper collage, featuring a T-square. The free, casual note in the design suggests the artistic quality of the magazine.

At upper right, a bandaged head reflected in a smashed glass implies the horror and violence of *An Infinity of Mirrors*, a novel by Richard Condon.

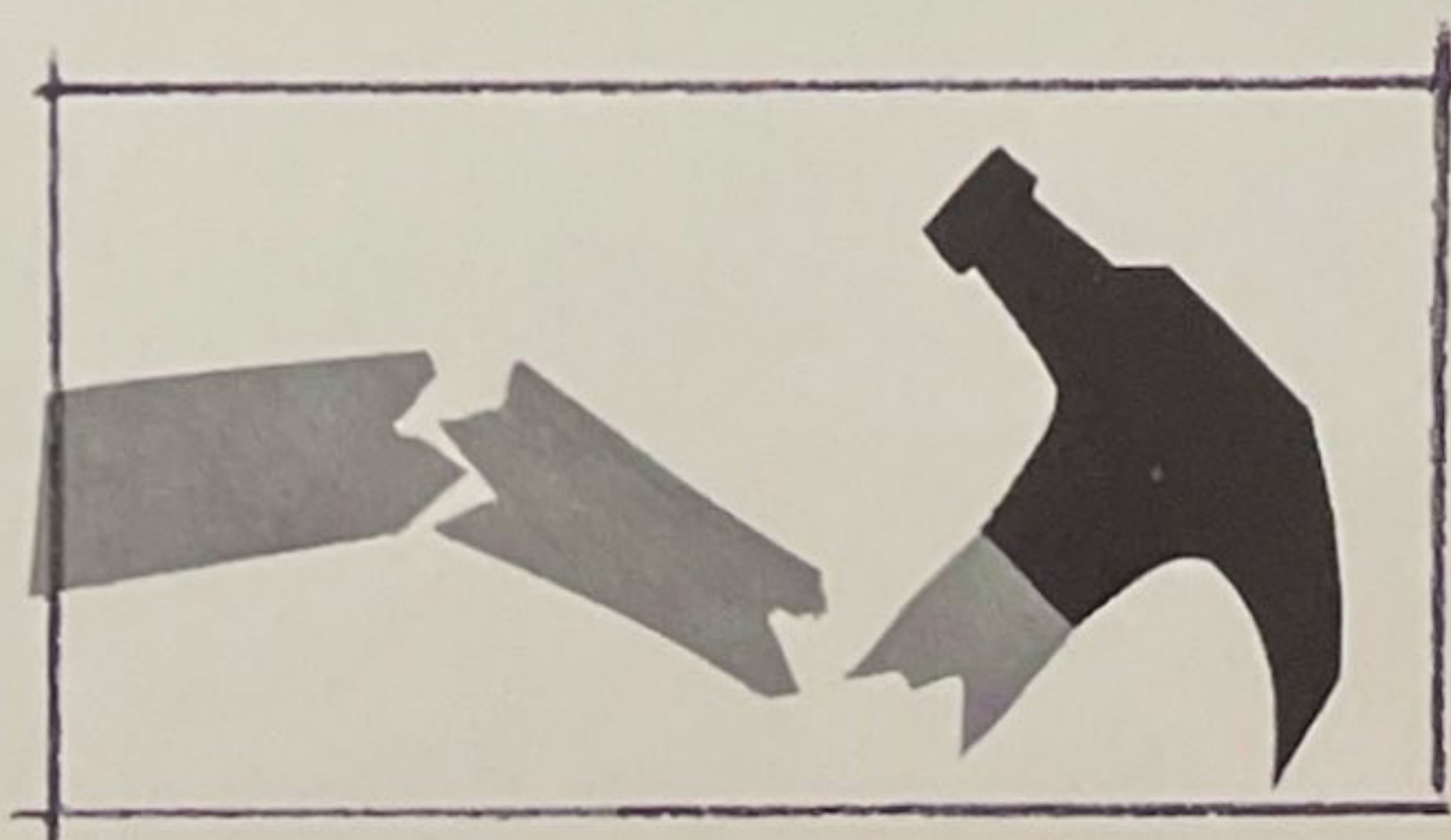
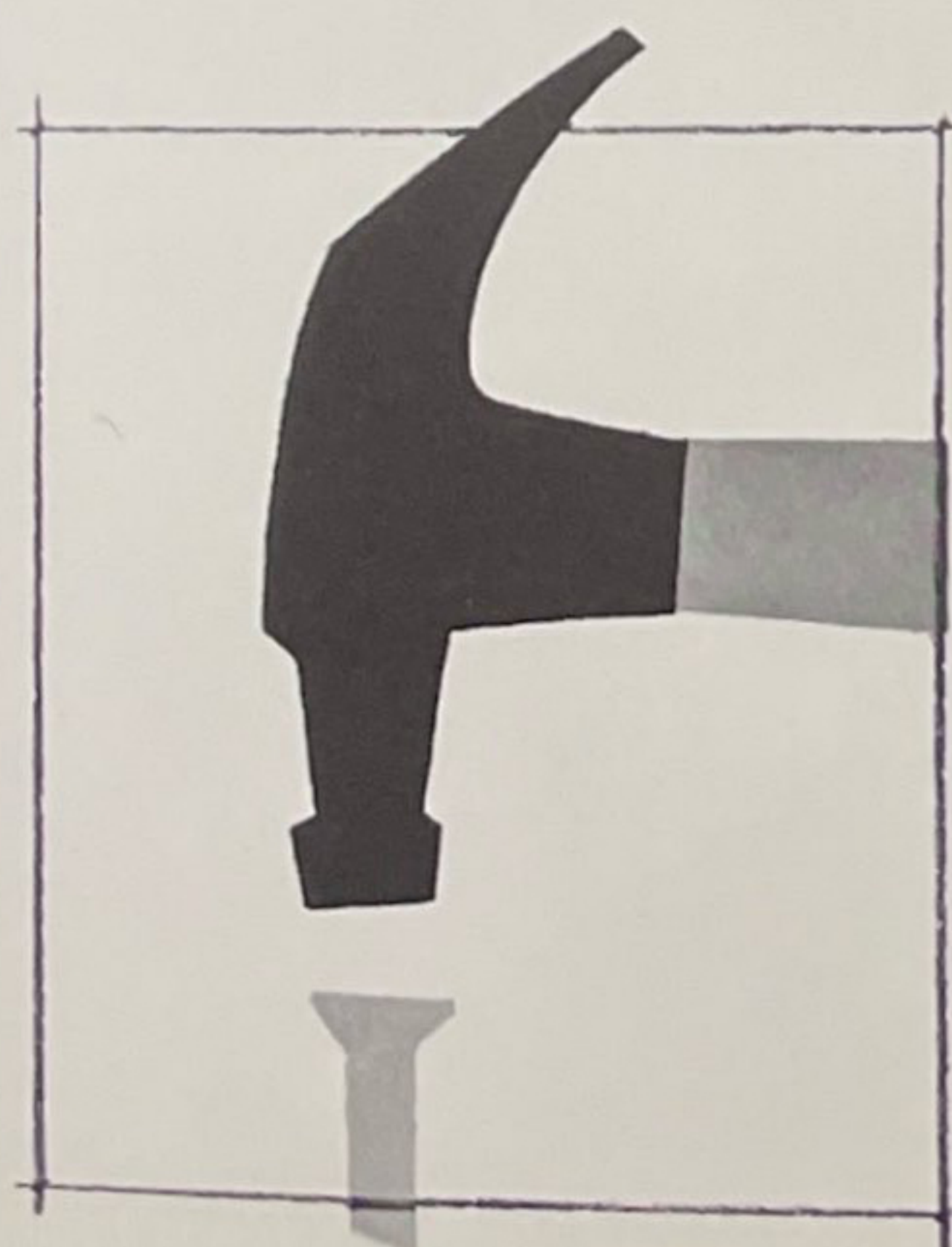
The third drawing, immediately above, is pure fun. Giusti here emphasizes the entertainment in a story. It concerns a great mathematician, a man nobody knows. Really, there is no such genius; his work is a combination of the efforts of several scientists, published under an imaginary name. So Giusti shows a single face on a math book under which several men are hiding.



Reprinted with permission from *The Saturday Evening Post*  
© 1964, The Curtis Publishing Company



The hammer has a head, too. And the artist can tell many stories about it, without words. In the designs below, the tool is shown driving a nail, taking things apart, and finally useless. How much can you say in drawings about an object? Choose something you know a lot about; create pictures of it that show it playing various roles.







## Lettering in design

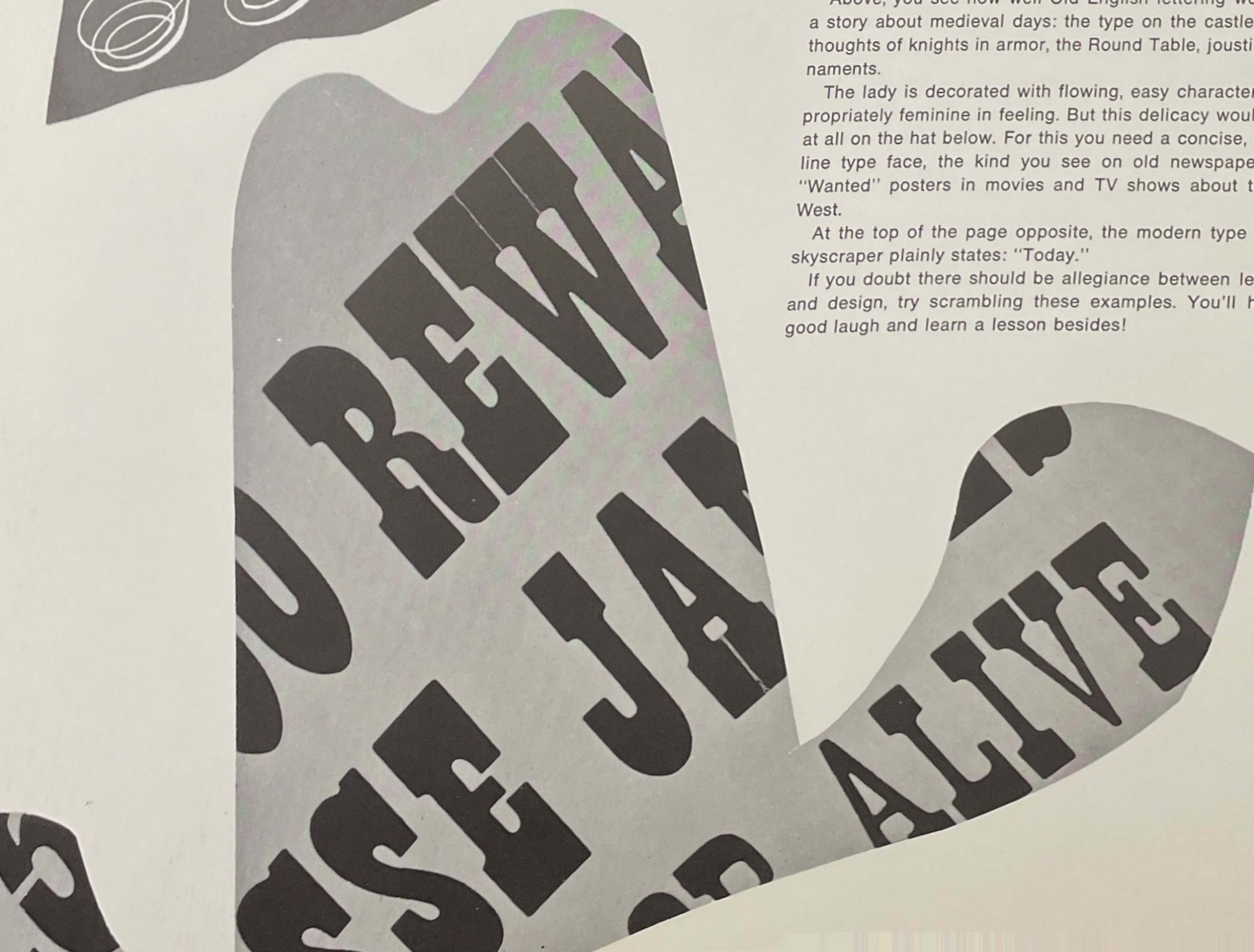
We've talked a lot about effective graphic design, and emphasized that it requires a minimum of words. However, when it's necessary to include a written message, it must be considered as important as the picture. Whatever copy you're going to use you must plan on including as an integral part of the design. And always be sure to make it reflect your theme.

Above, you see how well Old English lettering would suit a story about medieval days: the type on the castle evokes thoughts of knights in armor, the Round Table, jousting tournaments.

The lady is decorated with flowing, easy characters — appropriately feminine in feeling. But this delicacy wouldn't do at all on the hat below. For this you need a concise, masculine type face, the kind you see on old newspapers and "Wanted" posters in movies and TV shows about the Old West.

At the top of the page opposite, the modern type on the skyscraper plainly states: "Today."

If you doubt there should be allegiance between lettering and design, try scrambling these examples. You'll have a good laugh and learn a lesson besides!





# MODERN



## Lettering characteristics

The A at left above is based on the Roman alphabet. These letters have an extra finishing stroke, called a *serif*. The other A, based on the Gothic alphabet, doesn't have the extra stroke and is therefore described as *sans serif*.

Below is lettering in italics; it is slanted. In italic lettering, slant the characters about 5 to 10 degrees — never more than 30 degrees, because then it would be hard to read.



## Master the fundamentals

At right is our basic alphabet, in upper and lower case (capital and small letters). It represents the framework of all our many roman and gothic faces. Practice it; it's a style that will serve you well and suit most of your designs.

At the bottom of the page is an illustration of a more ambitious lettering exercise for you to try. You'll need a pen, a brush, and india ink. Then, *plan your space*.

When you letter, it's not enough to draw each character correctly; you must know how much space to put between each letter and each word. Since letters aren't uniform in shape and size, you can't measure mathematically — you must rely on your eye.

What you are after is *visual effect*: there should be no overlarge "holes" between letters because of too much space, no too-dark areas because of insufficient space. In short, there should be an evenness of tone in each line of copy.

Lightly pencil your first line. Take a long, hard look at your sketch to see if the spacing is right. (In the illustration below, you'll notice that the *a* was redrawn; it was too close to the *H*.) When you're satisfied with your pencil work, draw carefully over it with a pen. Use a brush and the india ink to fill in the body of the letters.

A B C D E F G H I J K  
L M N O P Q R S T U  
V W X Y Z & ?  
a b c d e f g h i j k l m  
n o p q r s t u v w x y z





Cover for Famous Artists Annual Report, George Giusti  
Courtesy of the artist

## Letters are great actors

Just as you can tell a story in pictures without words, you can convey many messages by using letters alone. Depending on their shapes and their function in the design, you can make letters play a variety of roles. They can make people tranquil or excited, happy or pensive, amused or shocked; your letters can shout a rousing "yes," a loud "no," or they can whisper "maybe."

Look at the *FAS* at left. The painter's brush, the writer's pen, and the photographer's cable release have all been incorporated into this design by George Giusti. They symbolize the three different Schools within Famous Schools.

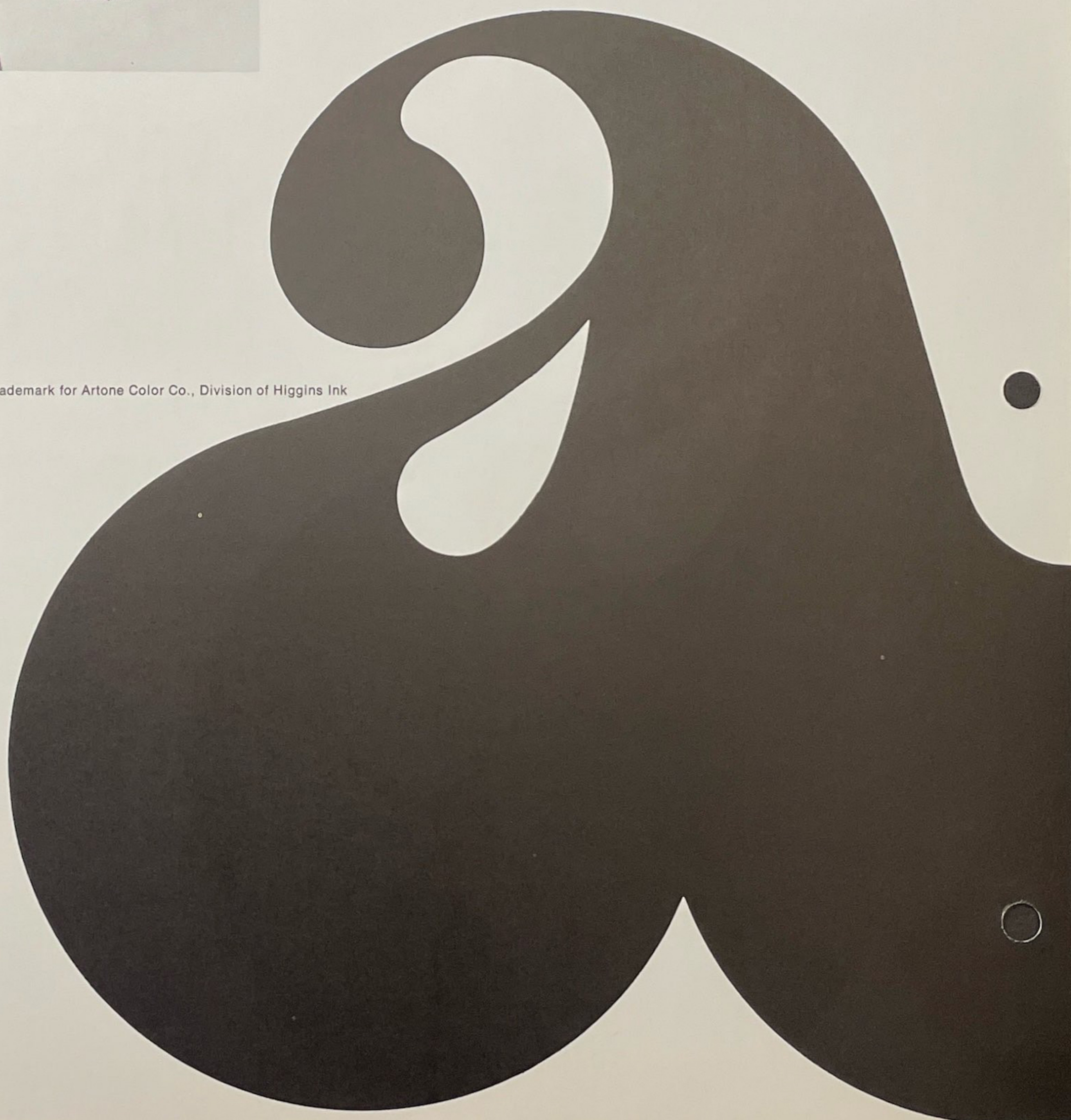
The witty *a* (quite different in feeling from the capital, slender one in the *FAS*) was created by Chwast & Glaser of Push-Pin Studios. This trademark, for Artone Studio Ink, demonstrates the innate dramatic qualities of a *symbol*.

The characters at bottom left are swirly and graceful — this kind of lettering doesn't demand; it entices.

Be aware of design possibilities in the alphabet, and then put your findings to use. For instance, you could design a monogram for your own stationery and other possessions.

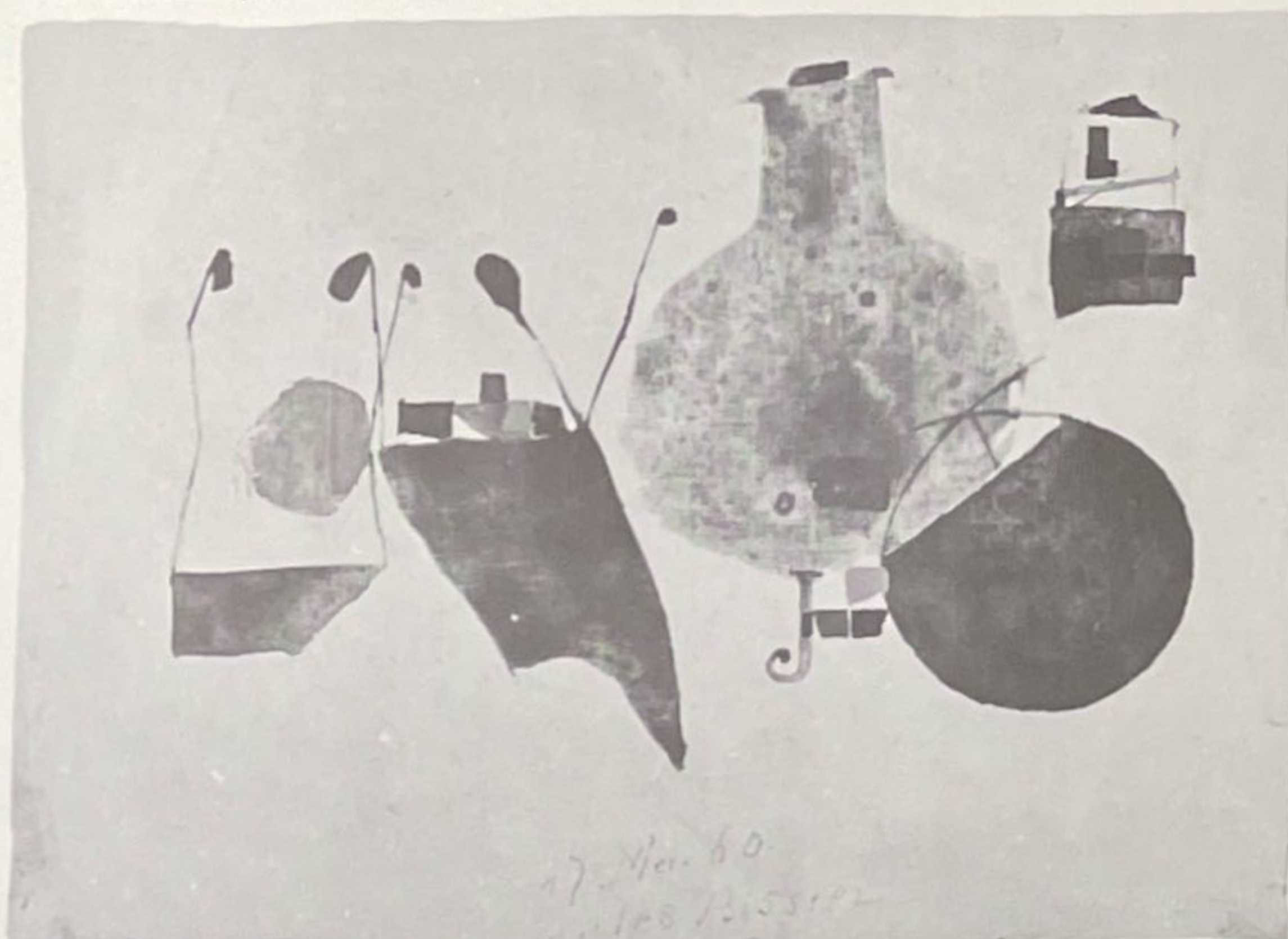
Famous Artists  
Schools, Inc.

Trademark for Artone Color Co., Division of Higgins Ink





17 Mai 1960, Julius Bissier  
Lefebvre Gallery, New York



Field Painting, Jasper Johns  
Collection of the artist



### Letters in fine art

These pictures aren't graphic designs but we've included them to show that artists sometimes use letters when they're concerned with evoking and sustaining a particular mood.

Julius Bissier adds letters to his painting (*top left*) to enhance its dreamy, mysterious quality.

But the letters in the other piece (*top right*) almost jump off the canvas; they give the work a third dimension. *Field Painting* is by a vital, imaginative American artist, Jasper Johns.

Ben Shahn, a master at realism, is equally at home in the abstract form. His *Alphabet* (*right*) is composed of calligraphic shapes that create an almost religious, tapestry-like effect.

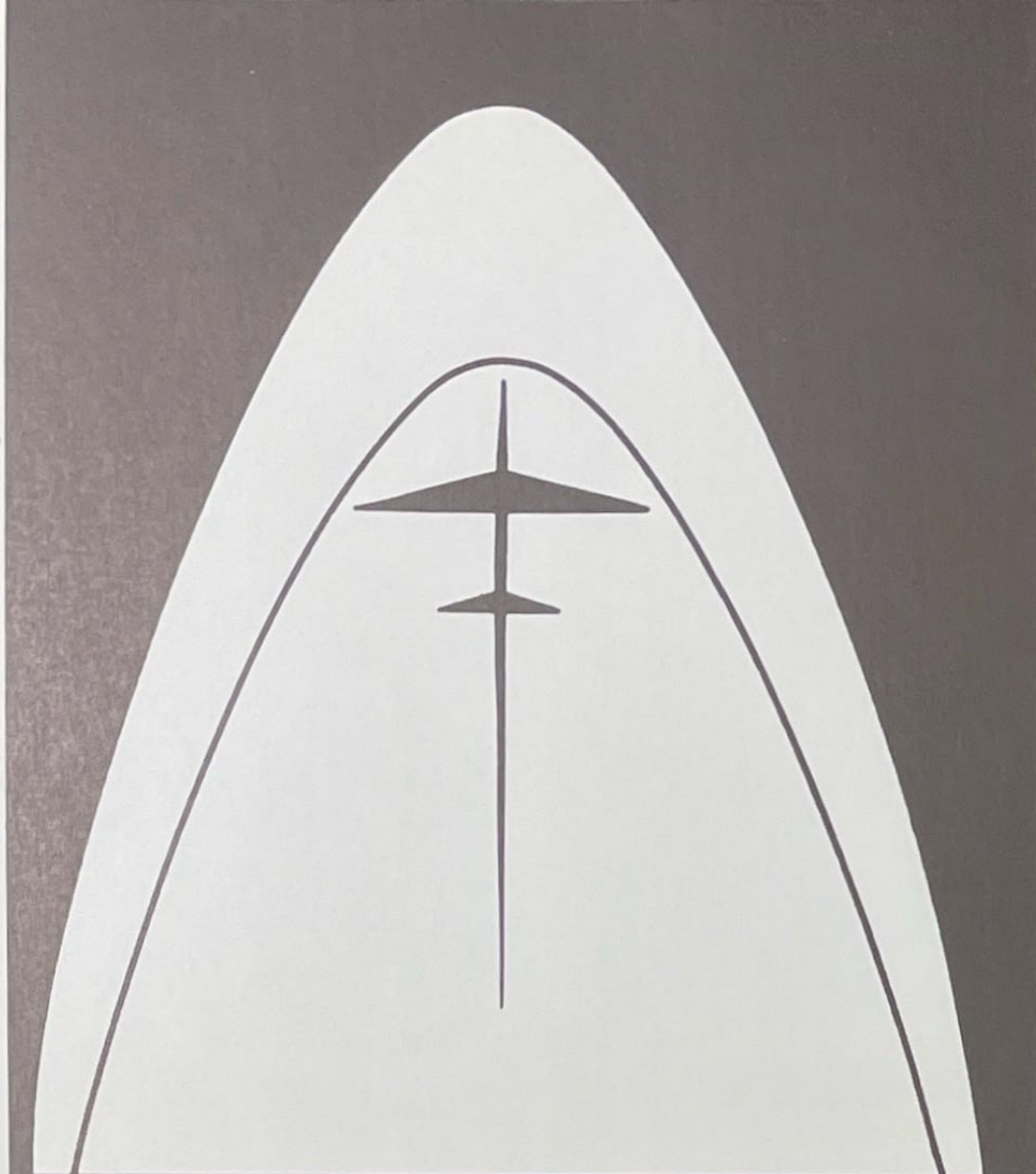
Here's an enterprise you'll find revealing and rewarding. Cut out or draw an ABC, as shown. Frame off various sections of the letters. In this way you can investigate design possibilities in mere *parts* of letters. Remember what you learned about positive and negative elements in Section 4 — and how exciting shapes can be.



*Alphabet*, Ben Shahn  
Courtesy Fogg Art Museum, Harvard University  
Gift of Meta and Paul J. Sachs

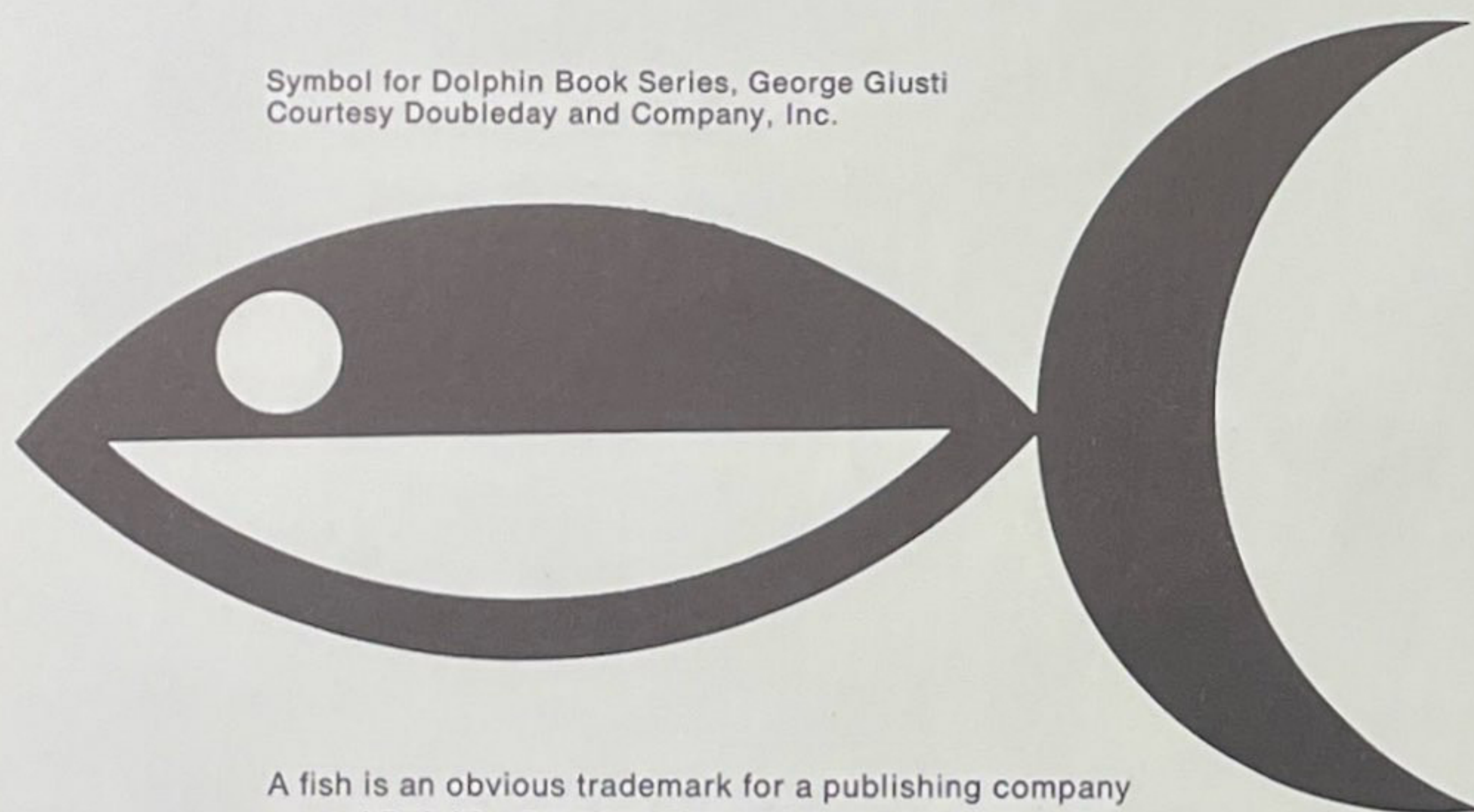






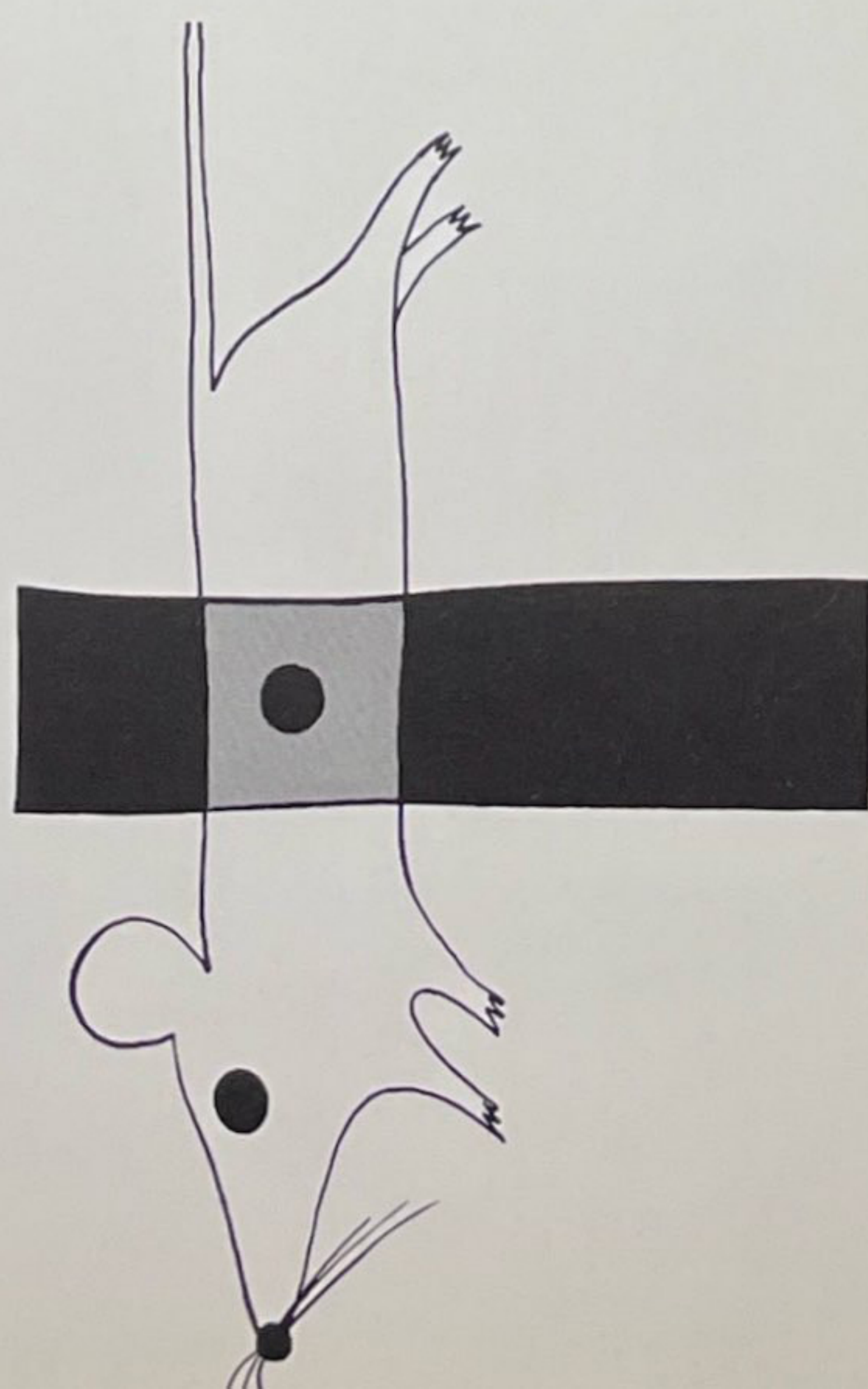
Look at the jet above. The shock waves in front of it describe supersonic speed and the thrust of the craft's engines.

Symbol for Dolphin Book Series, George Giusti  
Courtesy Doubleday and Company, Inc.



A fish is an obvious trademark for a publishing company named Dolphin. But the artist who designed this one amuses us with his originality.

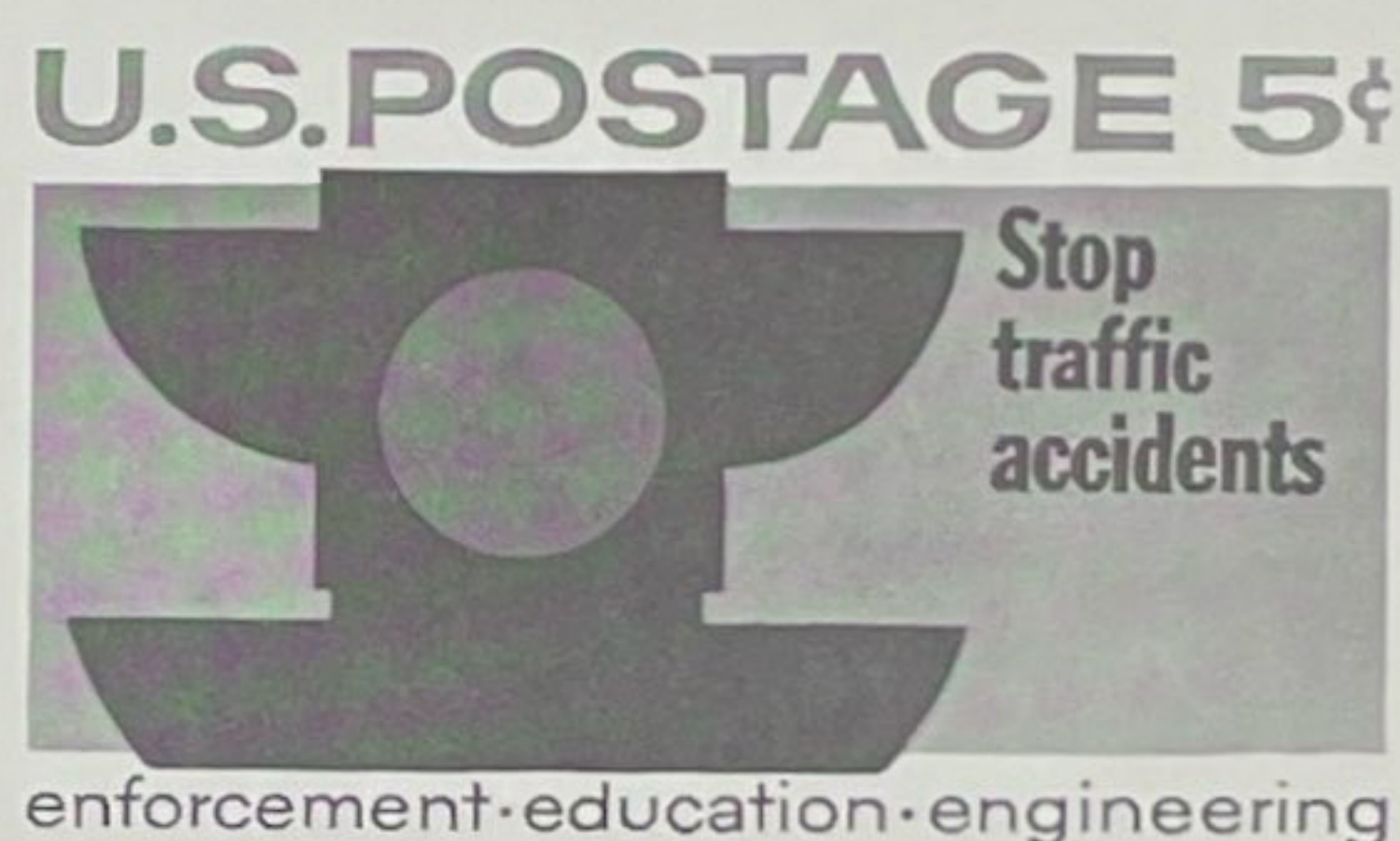
Research is symbolized below by an animal and a glass slide. This image is a welcome change from old-fashioned pictures of gentlemen in white coats pouring liquids into smoking retorts — and miles of twisted glass tubing!



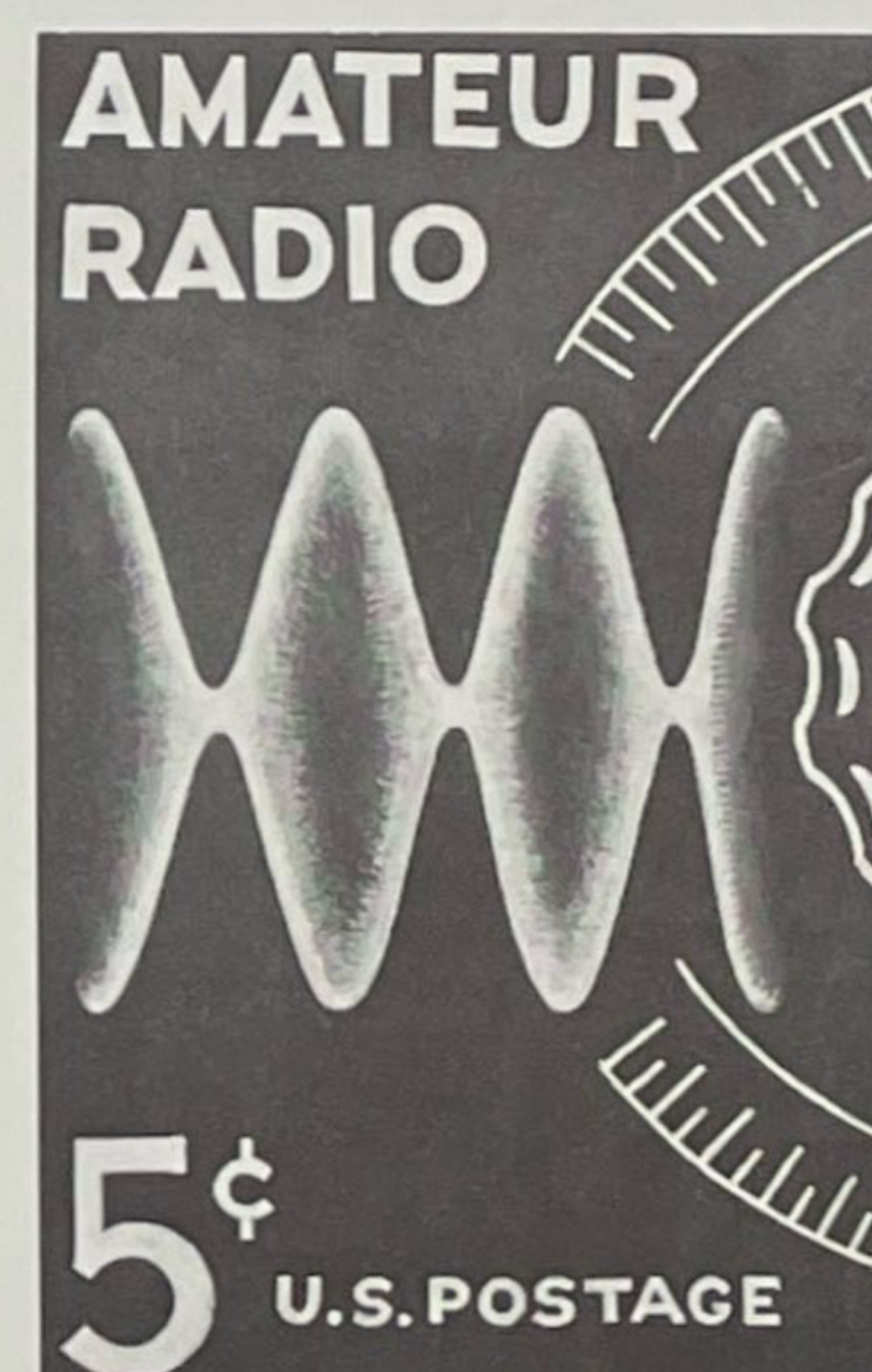
## Words into pictures

Finding the basic idea that will translate words into pictures is the all-important step in applied art. When you get the right idea, present it with force and simplicity. See that your message is so plain that it can be absorbed instantly, even if your reader is in a train or a car, riding past your poster.

The pictures on these pages would be readily understood even without words. With these designs as a guide, experiment with images until you find a fresh, vigorous way of describing one of your activities. If you like to ski, you could try to capture in your design the essence of a brisk winter day on a snowy slope. You could express surfing, golf, tennis or any of your interests (it needn't be a sport) by designing a symbol that can be understood at a glance.



Postage stamps present a real challenge to the designer: to illustrate elaborate thoughts in such small spaces requires an artist skilled in producing sharp mental images. The stoplight (above) is a plea for traffic safety; the radio waves on the specimen at right are an adroit way of paying tribute to amateur radio operators. The broken link in the chain (below) shouts "Emancipation Proclamation" as clearly as the words on the stamp.

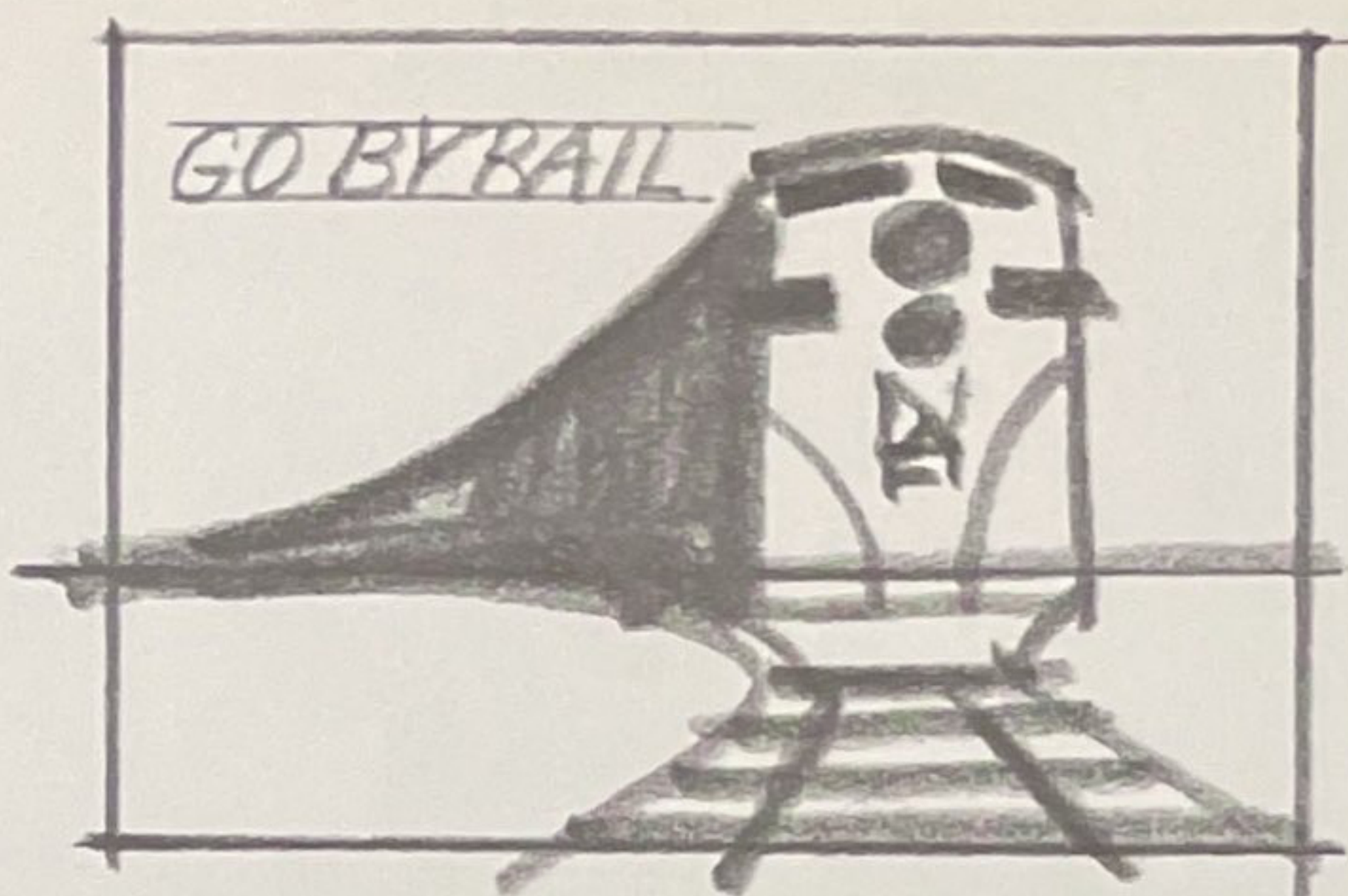


1863-1963 UNITED STATES 5 CENTS



EMANCIPATION PROCLAMATION





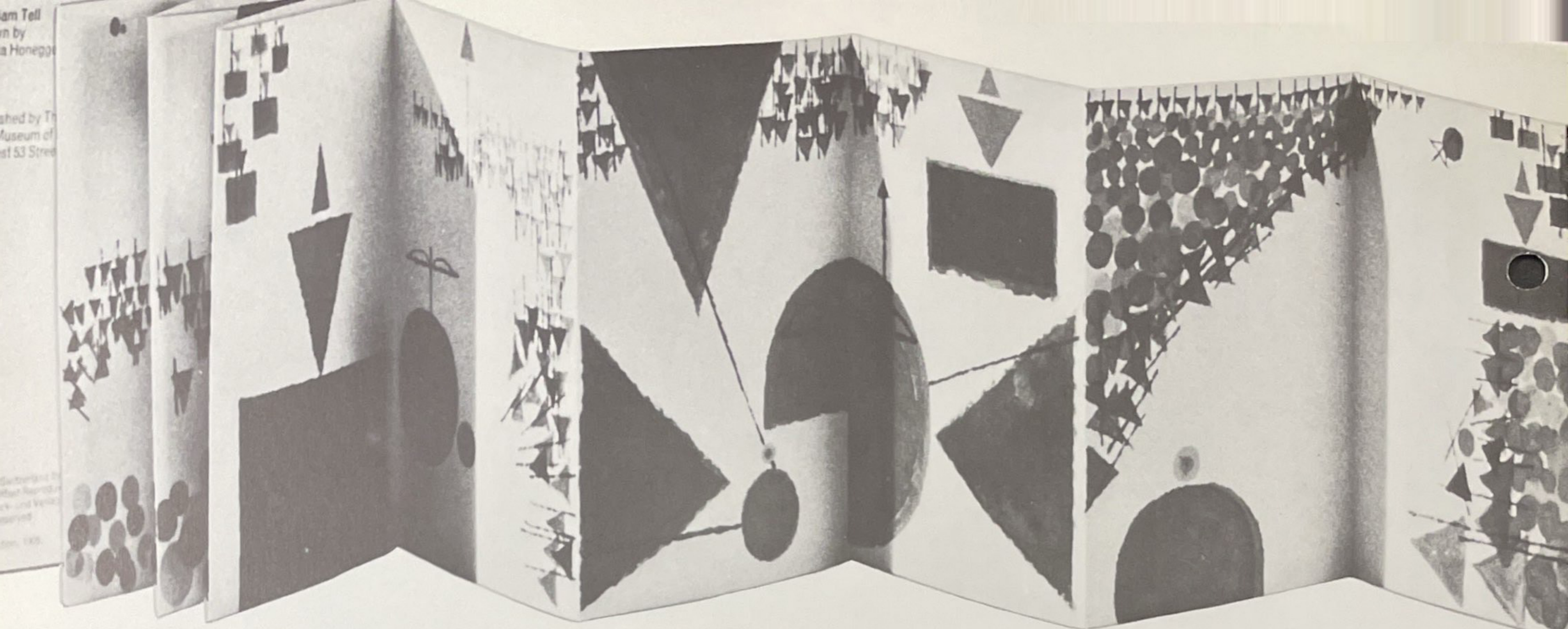
### The ultimate image

This page is a fine example of how you can develop an idea. A train, attractively presented, can coax passengers to "go by rail." The artist who experimented with this poster tried drawing the train from several angles. There was nothing wrong with any of his efforts, neither was there anything particularly unusual about them. When he reduced the idea of "go by rail" to the ultimate symbol of a single rail, however, he finally had an image that would be noticed and remembered.

**GO BY**

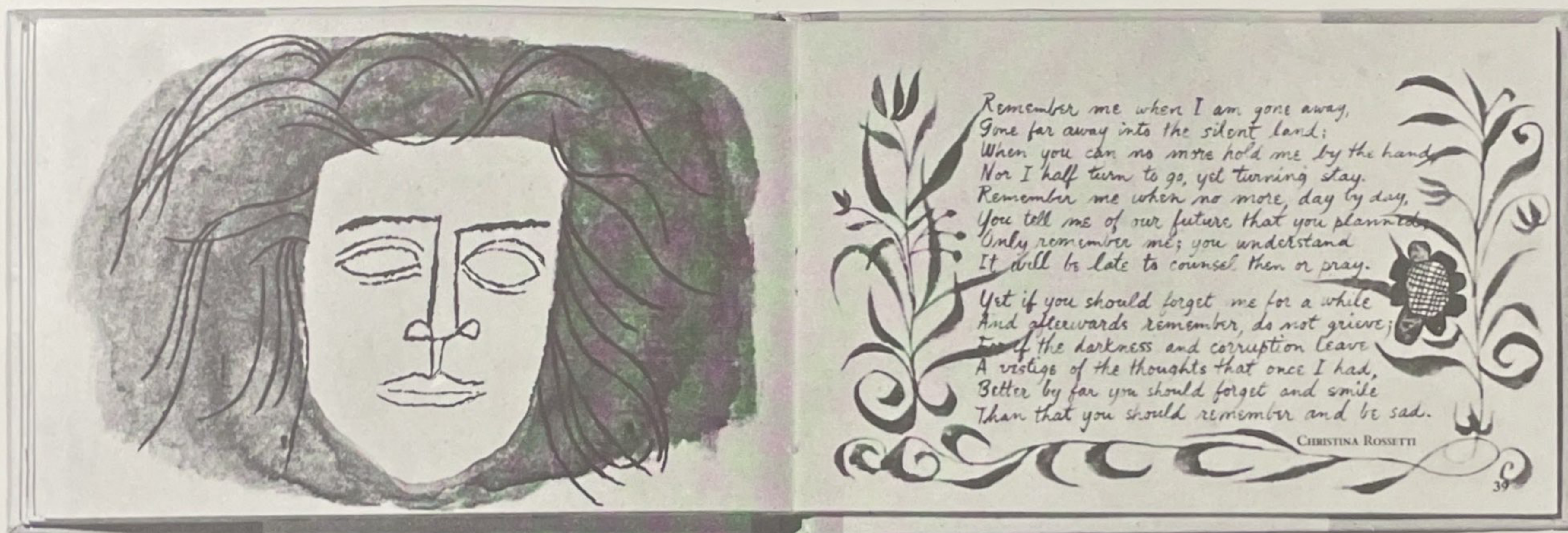
**RAIL**





Warja Honegger-Lavater, a Swiss artist, was introduced to the folding book by Japanese craftsmen. She immediately began applying her special gifts to the creation of these small, intriguing volumes. Spread across these pages is her symbolic, very decorative narration of *William Tell*.

Below are two pages from a book of love sonnets, illustrated and lettered by Ben Shahn. The face, the cursive lettering, the delicate flowers are all designed to underscore the wistful quality of Christina Rossetti's poem.

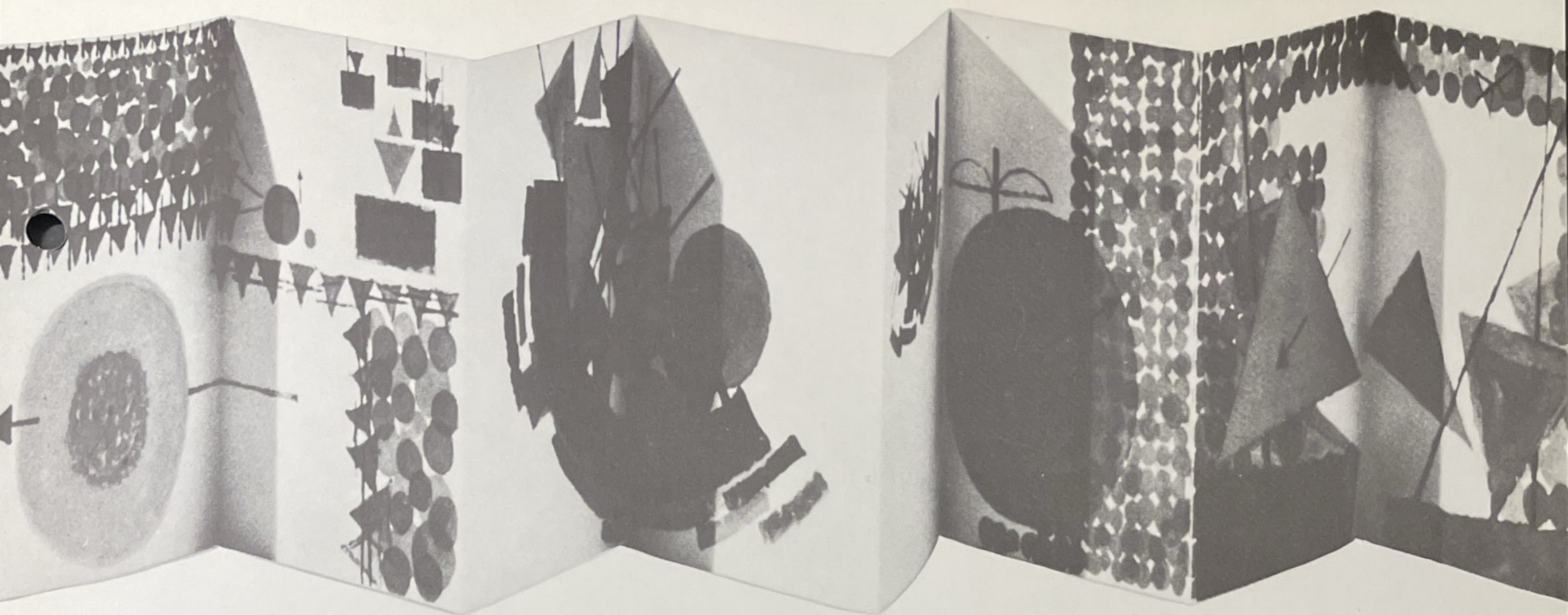


In this series, you see how you can tell a story with drawings that need no copy. If you like humor, try illustrating poems by Ogden Nash, John Ciardi, Phyllis McGinley, and Edward Lear. Or create your own whimsical characters and make things happen to them. Besides studying our lucky little man, read the works of James Thurber and others who have written and illustrated their own texts.

Reproduced by permission from *Love Sonnets* selected by Louis Untermeyer and illustrated by Ben Shahn  
© 1964 by Odyssey Press, Inc.







Courtesy of the artist

## Make your own book

Do the pictures on this page recall other books in which illustrations added to your enjoyment of the tale? Think of Sir John Tenniel's drawings in *Alice in Wonderland*, of Ernest Shepard's charming representations of *Winnie-the-Pooh*.

When you're reading an appealing story or poem, consider how you would illustrate and letter it. But first make a

folding book based on the poem reproduced here.

We're giving you these verses because every line is rich in imagery. Read the poem carefully, then decide whether you want to use symbols (as Mrs. Honegger-Lavater does) or realistic drawings. You may make watercolor paintings, simple line drawings, or flat collages.

### What you need

Get a sheet of heavy drawing paper, 18 x 24 inches — divide the 18 inches by 3 and cut into thirds. You now have three sheets 6 x 24 inches. Draw a light pencil line every four inches and you'll have six pages on each 6 x 24-inch sheet. One of the advantages of the folding book is that you can make it as long as you wish by fastening sheets together with transparent tape.

Paint or draw directly on the paper. Or work on separate sheets of thinner paper, the size of each page, and paste them onto your background.

Another effective result could be arrived at by putting your pictures and lettering on colored paper, or on heavy wrapping paper.

When your artwork is completed, fold the pages accordion-style along the penciled lines on your background. Then make cardboard covers to reinforce front and back. Before you paste them on, letter the title on the front cover.

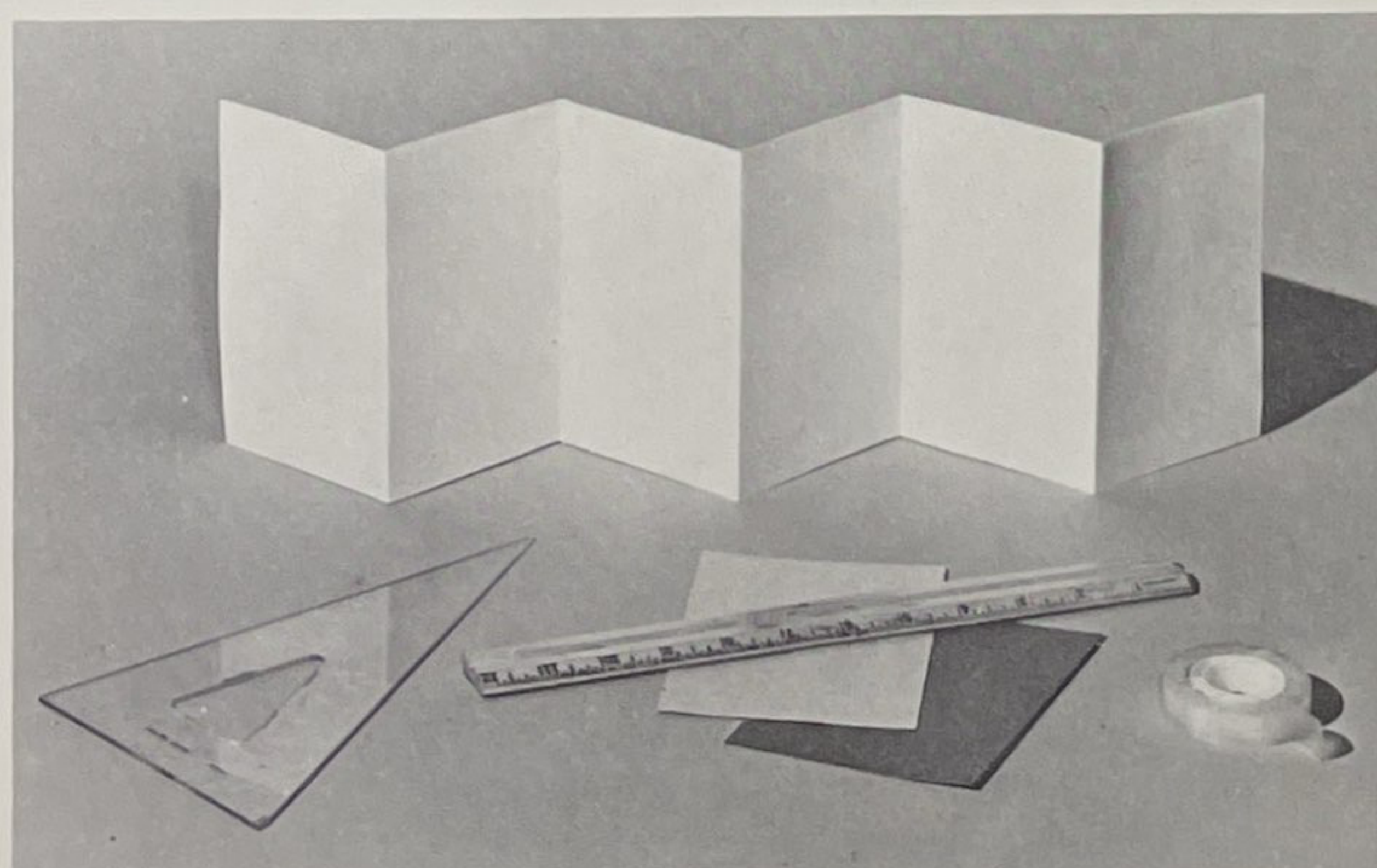
### Walt Whitman:

#### Leaves of Grass — "Miracles"

Why, who makes much of a miracle?  
As to me I know of nothing else but miracles,  
Whether I walk the streets of Manhattan,  
Or dart my sight over the roofs of houses toward the sky,  
Or wade with naked feet along the beach just in the edge  
of the water,  
Or stand under trees in the woods,  
Or sit at table at dinner with the rest,  
Or look at strangers opposite me riding in the car,  
Or watch honey-bees busy around the hive of a summer  
forenoon,  
Or animals feeding in the fields,  
Or birds, or the wonderfulness of insects in the air,  
Or the wonderfulness of the sundown, or of stars shining so  
quiet and bright,  
Or the exquisite delicate thin curve of the new moon in  
spring;  
These with the rest, one and all, are to me miracles,  
The whole referring, yet each distinct and in its place.

To me every hour of the light and dark is a miracle,  
Every cubic inch of space is a miracle,  
Every square yard of the surface of the earth is spread with  
the same,  
Every foot of the interior swarms with the same.

To me the sea is a continual miracle,  
The fishes that swim — the rocks — the motion of the  
waves — the ships with men in them,  
What stranger miracles are there?





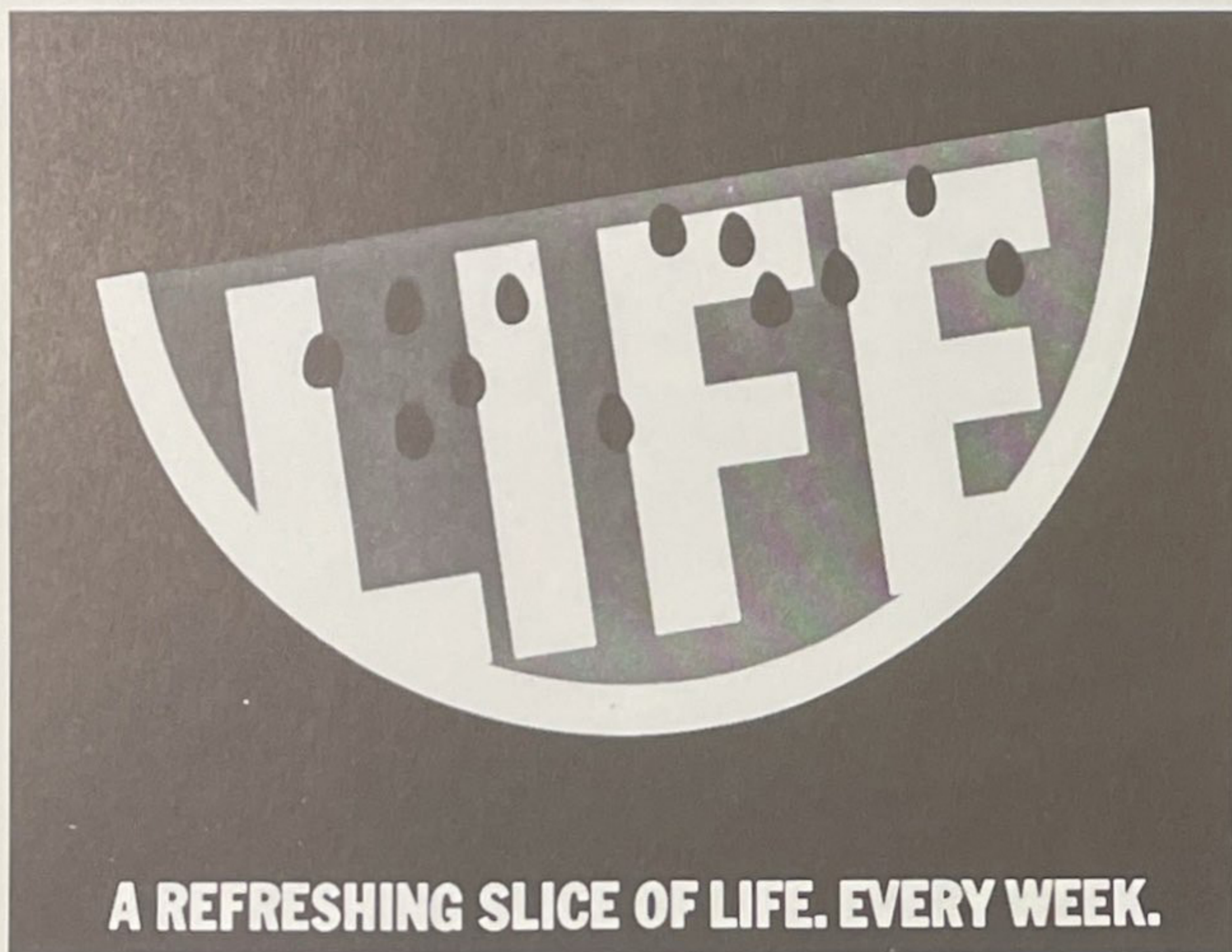
# Gallery

## Modern masters of graphic design

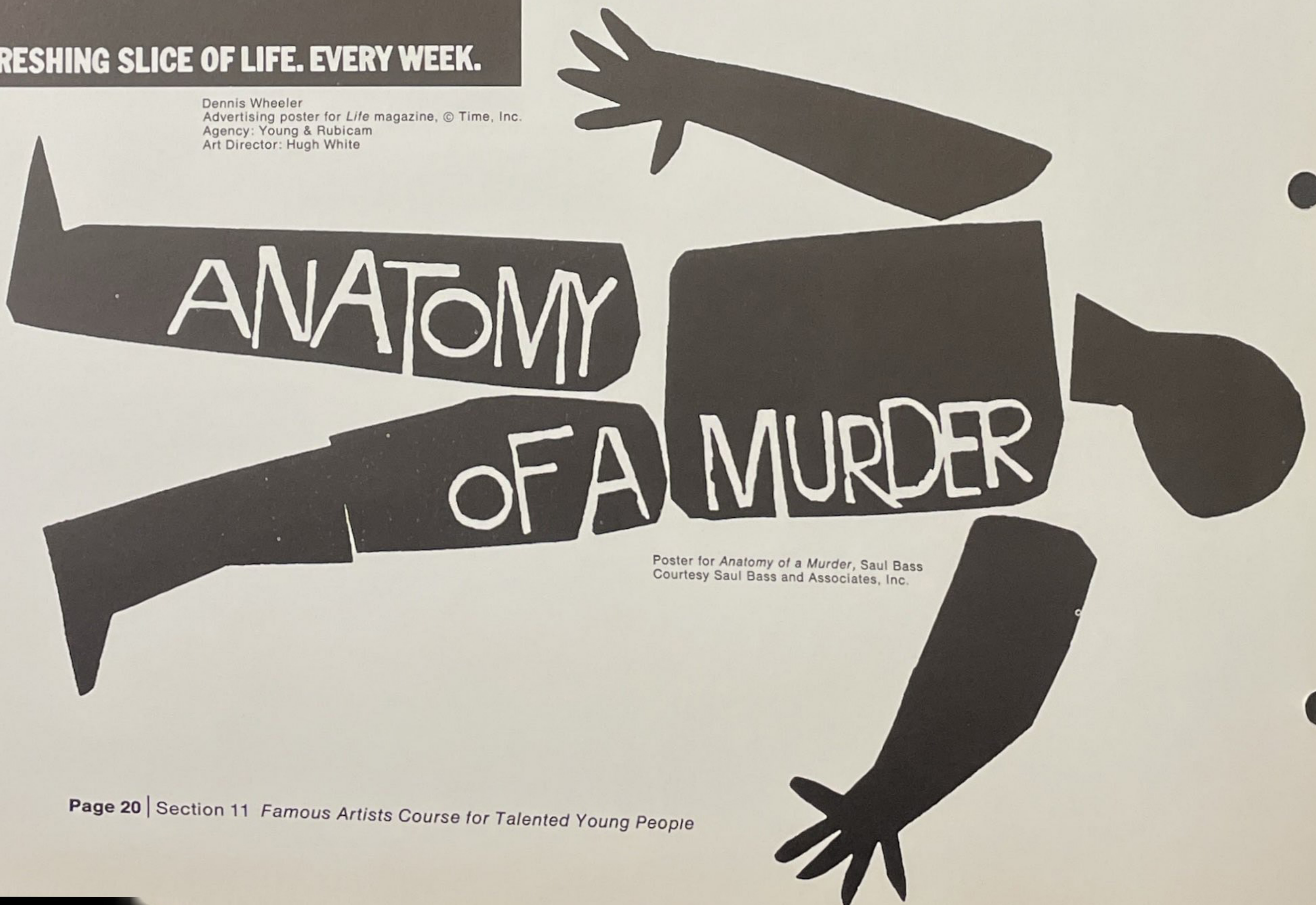
The advertisement by Ben Shahn, the book cover by George Giusti, the poster by Dennis Wheeler, the movie ad by Saul Bass — all are excellent contemporary designs. They go straight to the heart of the matter and express everything necessary, within a given space. As these distinguished men have, train yourself to avoid quick and superficial treatments. Learn the value of sustained effort, and commitment. Remember that graphic design is *communication*.



George Giusti  
Reprinted from the jacket of *The Possessed* by Albert Camus  
by permission of Random House, Inc., New York



Dennis Wheeler  
Advertising poster for *Life* magazine, © Time, Inc.  
Agency: Young & Rubicam  
Art Director: Hugh White



Poster for *Anatomy of a Murder*, Saul Bass  
Courtesy Saul Bass and Associates, Inc.





**YOU  
HAVE  
NOT  
CONVERTED  
A  
MAN  
BECAUSE  
YOU  
HAVE  
SILENCED  
HIM**

(John, Viscount Morley, On Compromise, 1874)

*Ben Shahn*

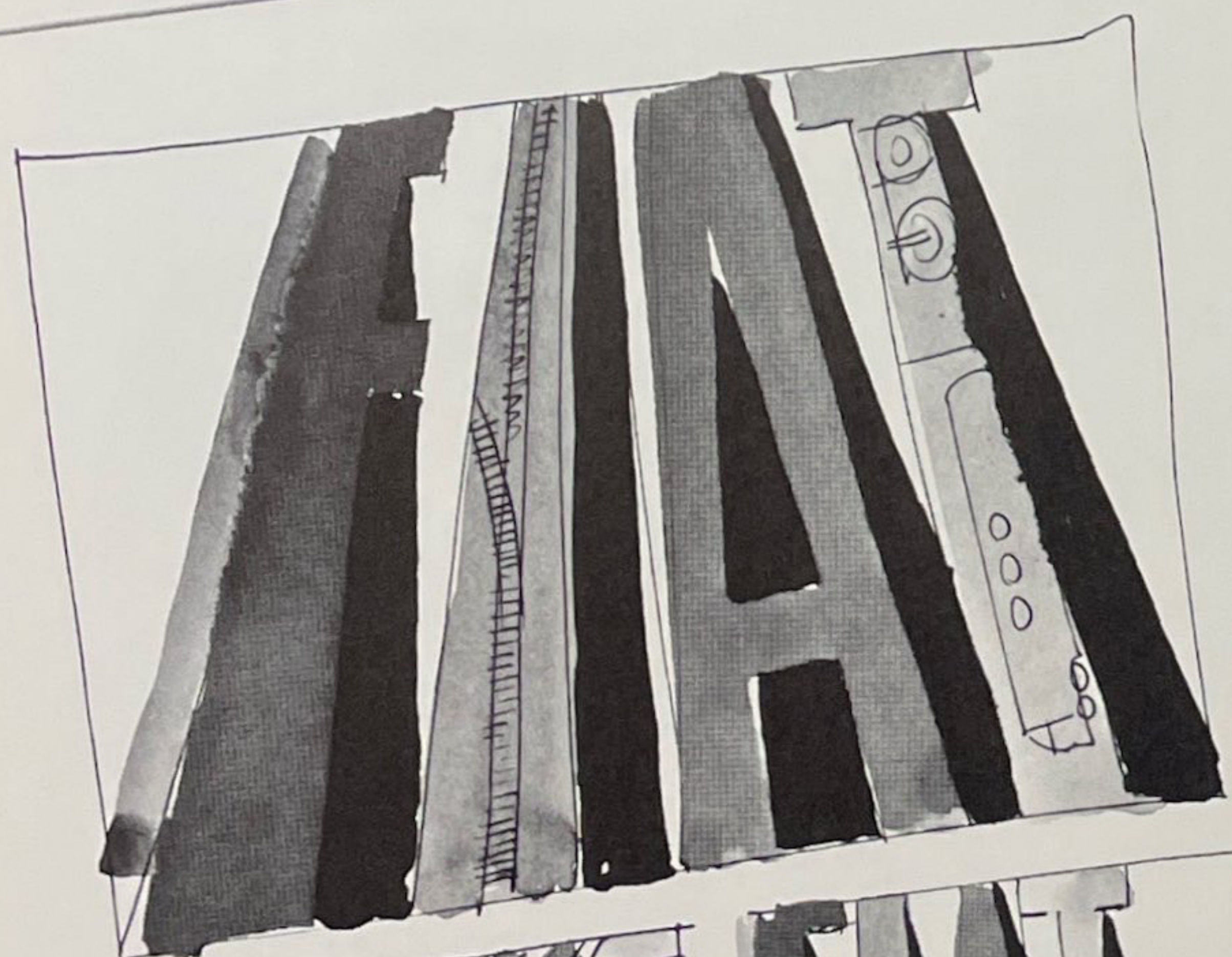
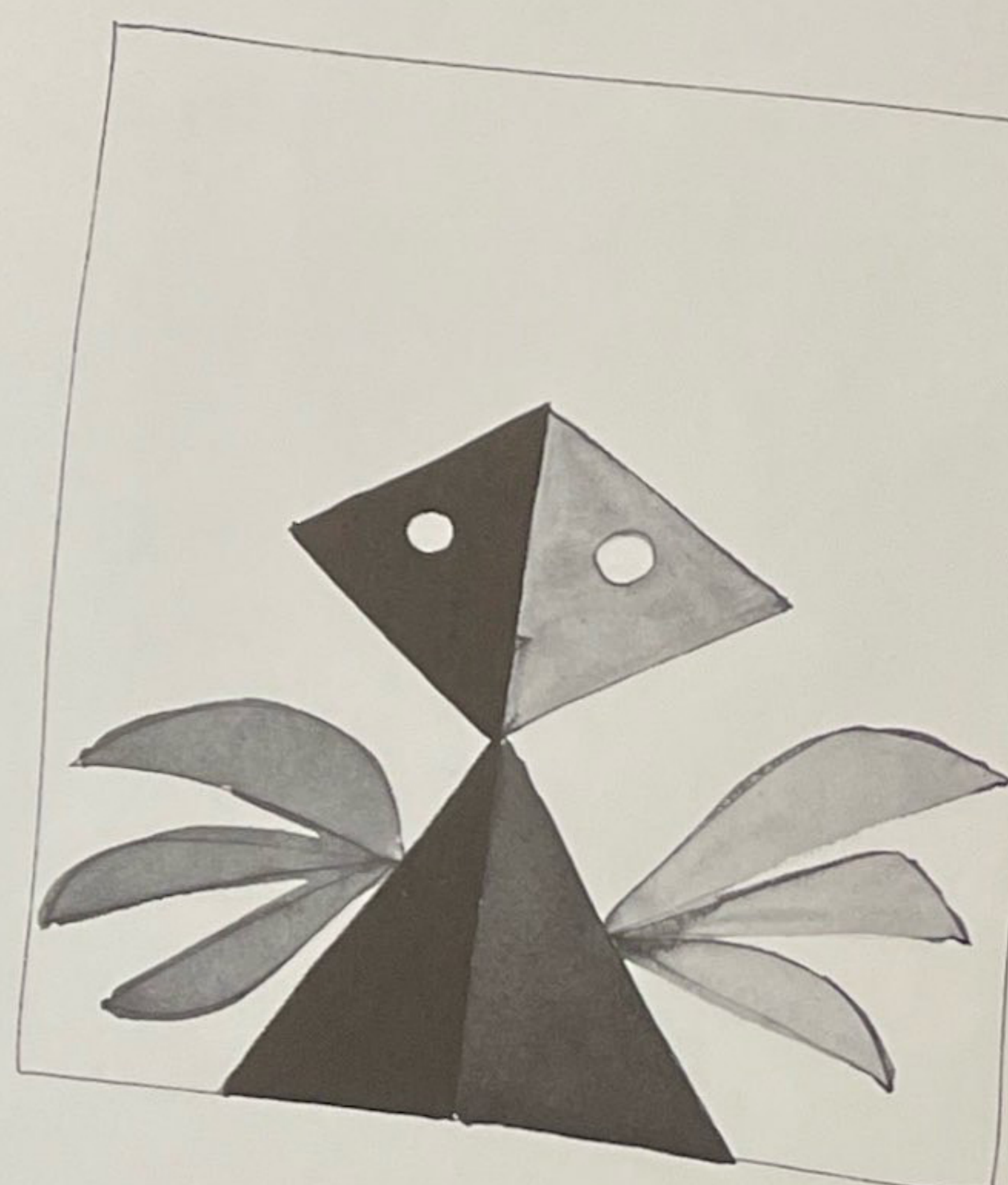
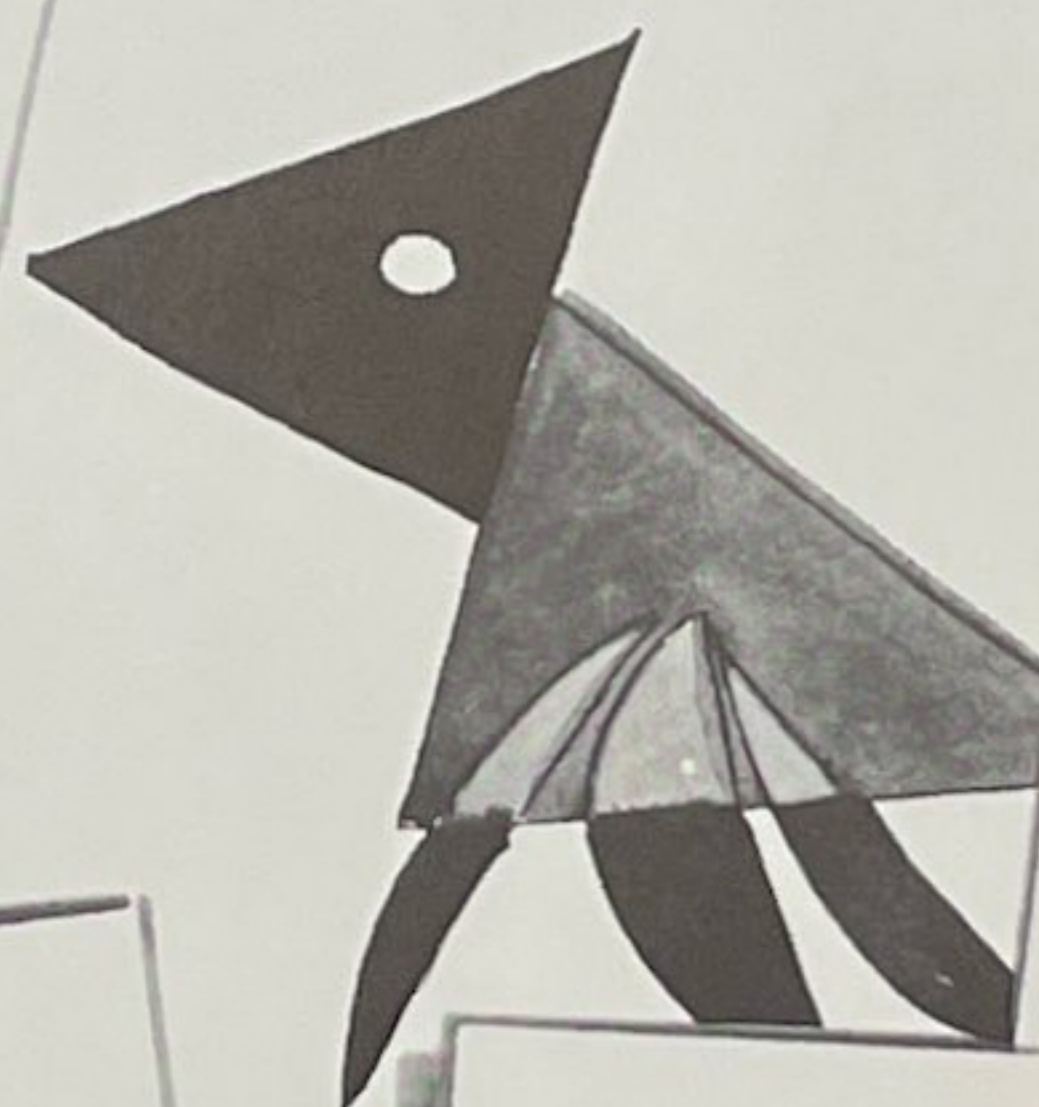
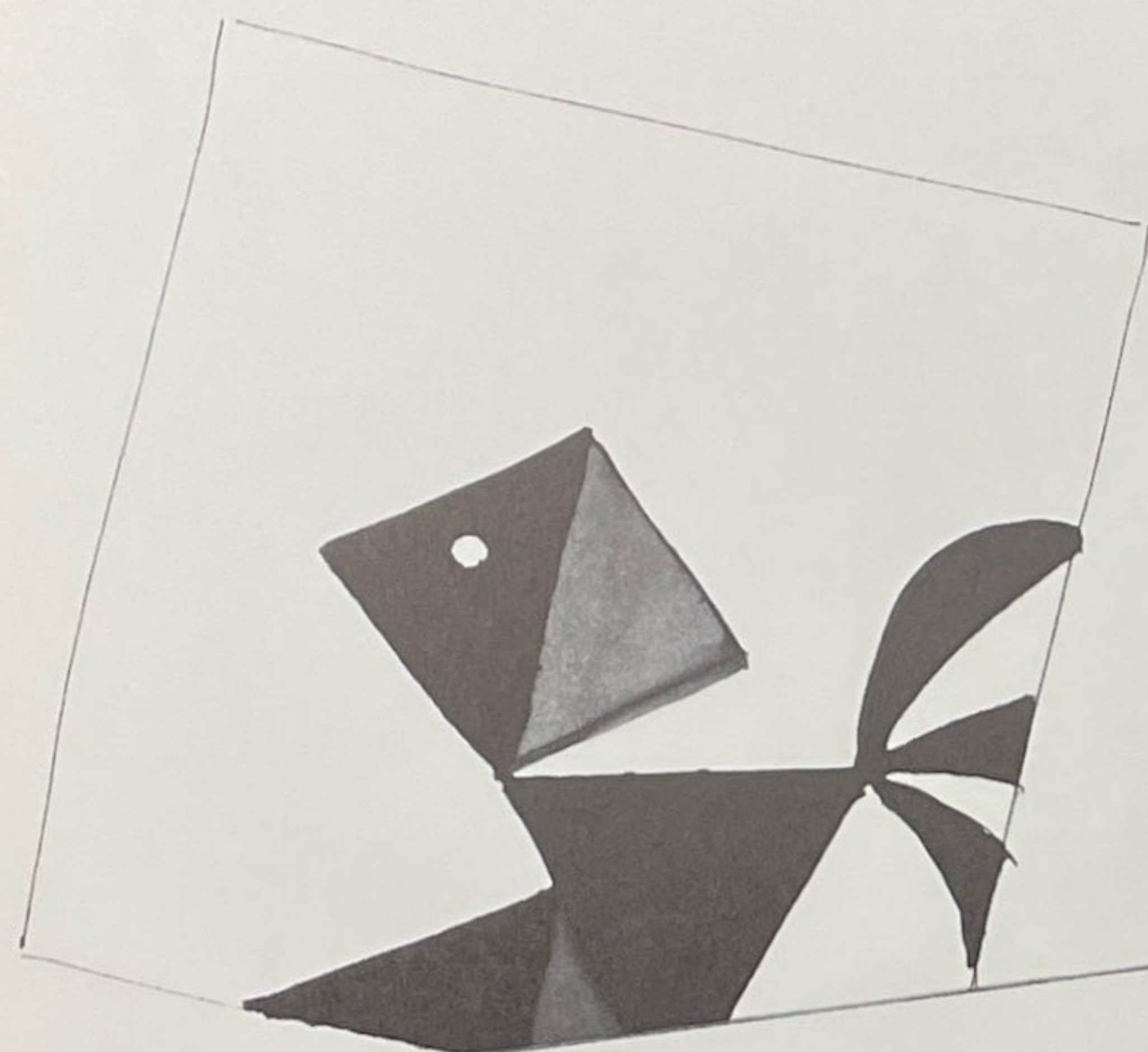
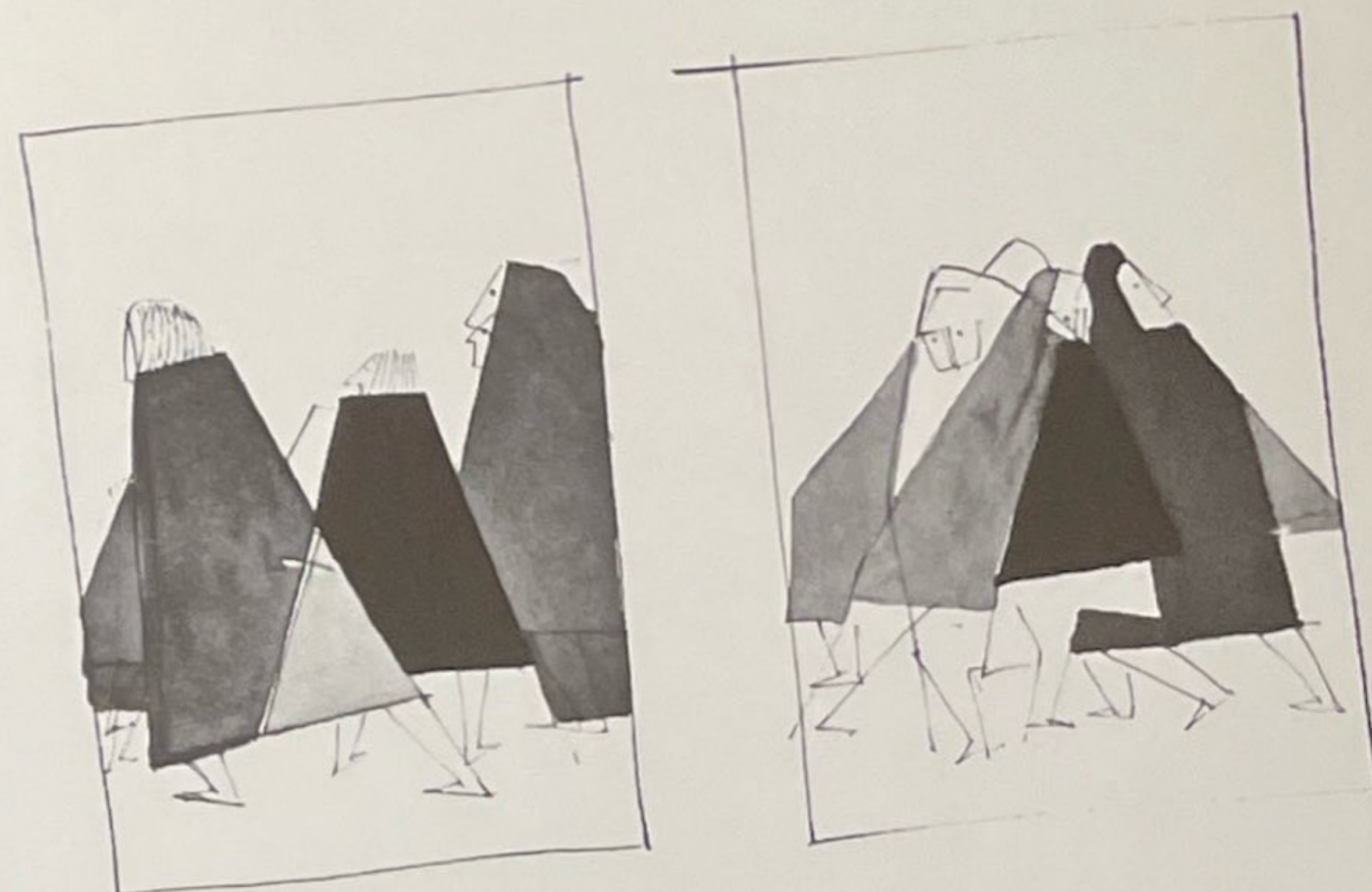
Ben Shahn  
Courtesy Container Corporation of America



## George Giusti's sketchbooks

Here's proof that even a thoroughly professional graphic designer is never satisfied until he's explored many avenues to lead him to his destination.

You try all the different ways you can think of to solve your design problems, too. Always ask: "Is there another approach, another angle, a better combination of colors or shapes I should use? How about texture? Should I simplify — or elaborate?" You might decide, in the end, to stick with your first effort. But you'll never know if you could have done better unless you *experiment*.



Trains



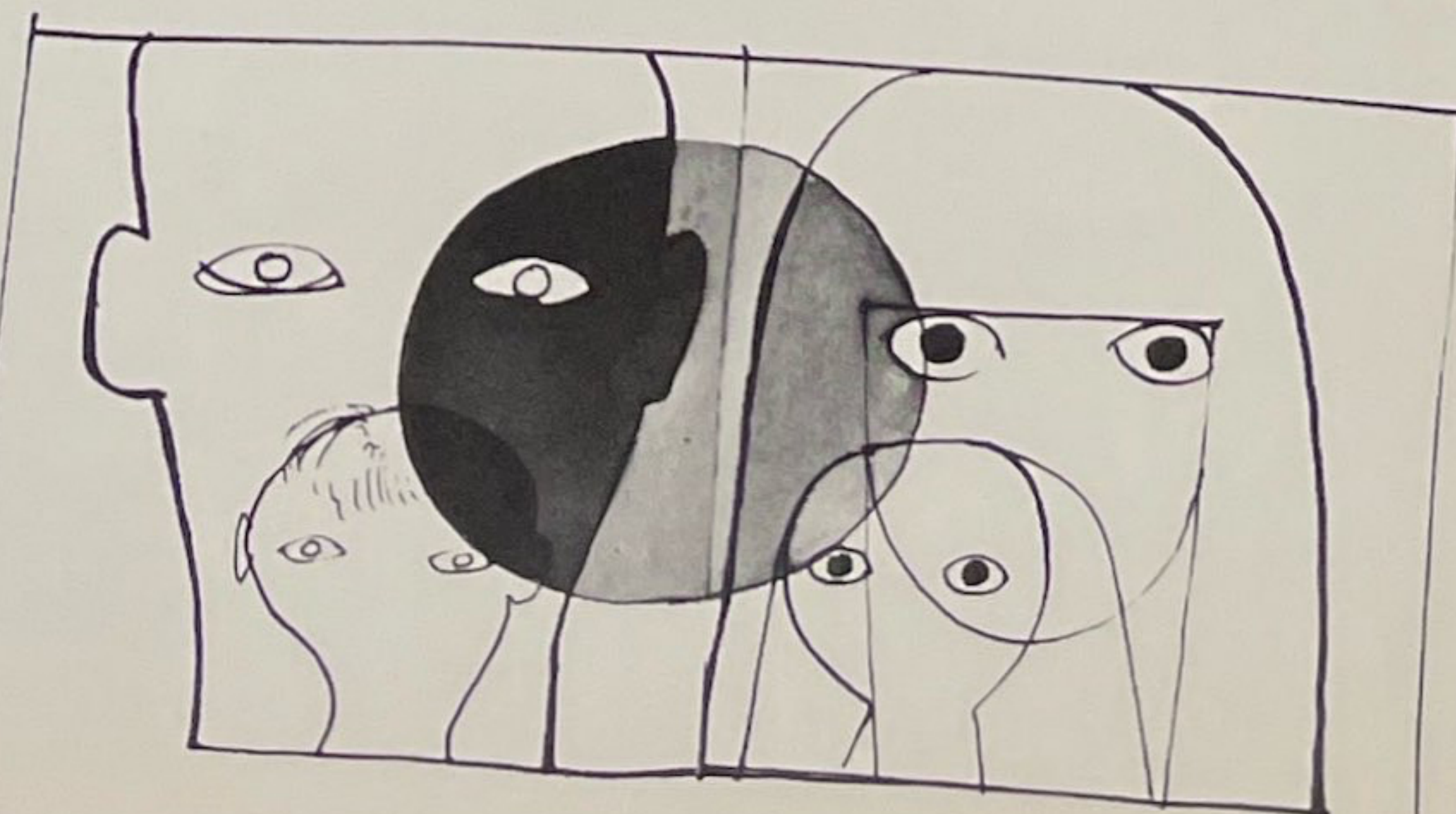
Landscape. Engraving



Planes



the  
last  
Snapshot  
Alfred  
Gillespie





# Assignment Section 11 Graphic design

## Important

These instructions are extremely important to you. Read them through carefully from start to finish. Do your assignment work only after you have done the practice exercises on pages 7, 10, 13, 14, 15, 16, and 19. Do not send these exercises to the School except as directed in your assignment instructions below.

"If your design is sound in approach and concept, if your idea is clearly expressed, very often the simplest technique is all you need to execute it successfully." *George Giusti*

## To send to the School

### Practice projects

While you were studying this section, you should have completed the special projects asked for in the text. We'd like to see two of these:

- 1 The best collage that symbolizes a special interest of yours (page 10).
- 2 The folding book based on Walt Whitman's poem (page 19).

Label the collage "A" and label the book "B" and mail them to the School along with your assignment work.

### Section 11 assignment work

We want to find out what you think of historical America and how you feel about our country today. Your assignment is to communicate these thoughts to us in graphic design.

You may do this in any manner or medium you wish. *Do not rush through this assignment.* Work it out carefully and thoughtfully. Try to say what you wish strongly and simply. Read once again the text on pages 20 and 22. As it says, "Go straight to the heart of the matter."

For this assignment you are to do:

- 1 A graphic design for a magazine cover symbolizing historical America

Here is an example of how to approach this assignment:

- a) Pick an era or aspect of America's history that interests you. Any part will do. For example: exploration, colonization, wilderness, frontier, industrial growth, wars, etc.
- b) Then think of symbols that express that subject to you. For instance, if you choose the Civil War, you could use: uniforms, flags, Abe Lincoln, etc.
- c) Once you decide on the symbols, go ahead and design the magazine cover. Remember, you don't need to use all the symbols you can think of — just use what you need to tell your story.

- 2 A graphic design for a poster on America today

Make the cover 12 inches wide and 16 inches high. Leave a 1½-inch margin around the picture area. Make the poster 15 x 20 or 16 x 20 inches on a piece of heavy paper, poster-board, or Canvaskin. The 15- or 16-inch dimension of the poster may be either horizontal or vertical.

Print on the back of your practice projects and your assignment work:

Your name  
Student number  
Address  
Assignment number

(over, please)

Cut along this line — and mail with your assignment

## Section 11 Graphic design

### Comment sheet

In the space below write an explanation of your two designs.

.....

.....

.....

.....

Name ..... Student number .....

Date .....



### **Check before mailing**

Your assignment carton should contain:

- 3 gesture drawings
- 1 picture with three figures on an 11 x 14-inch sheet of paper or Canvaskin
- 1 comment sheet (on other side of this page)
- 1 shipping label filled out completely with your name and address

Mail this carton to:

**Famous Artists School**  
**Westport, Connecticut 06880**

Note: Be *sure* your art is thoroughly dry before mailing.